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DEVOTED TO MUSIC AND THE MUSIC TRADES

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WE have been given to understand that it was not Mr. Stanton's nor Mr. Seidl's direct fault that Verdi's "Otello" remained unperformed by the German Opera Company at the Metropolitan this season. The fact of the matter is that the chorus was not in a sufficiently forward stage of preparation to safely warrant the bringing out of the work. The blame for this must, of course, be laid at the doors of the chorus master, Mr. Frank Damrosch, and we therefore reiterate what we said last week: We must have a better chorus master! Mr. Frank Damrosch must go!

THAT comparatively innocuous young American pianist, Mr. Victor A. Benham, has been the innocent cause of one of those bright literary efforts of the witty Hans von Bülow, for which he is almost as famous, and justly so, as for his interpretation of the last five sonatas of Beethoven. It appears that Benham gave a piano recital with improvisatorial appendix at Berlin, and that the occasion produced one of those peculiar cases of "doctors disagreeing" between two well-known music critics of the German capital, as have been known to occur also in cities not quite so distant from this side of the Atlantic Ocean. The fact gives Von Bülow a theme for a sermon, the text of which is embodied in the exclamation, "Poor Public!" The essay has been translated from the German for THE MUSICAL COURIER by our esteemed contributor, Mrs. C. F. Tretbar, and will be found interesting reading in another column of this journal.

FROM a recent interesting letter in the "Commercial Advertiser" we learn that Paris has changed her old home staying habits and now runs out of town on the slightest pretext to either Nice or Brussels if but a premier representation is promised.

Its latest pilgrimage was to the charming capital of Belgium to be present at the first rendition of Reyers' "Salamambo." Reyers, known but indifferently to fame as the composer of "Sigurd," is winning fame at last after a tardy wait of twenty years. That justice should not have been meted out to him long ago is all the more remarkable considering his decided revolutionary tendencies.

He has given Gustave Flaubert's horribly picturesque romance a modern musical setting, and is a follower in the Wagnerian footsteps. The first performance was marred by the nervousness of the tenor Sellier, but vocally redeemed by the excellent singing and acting of Rose Caron in the title rôle. The *mise en scène* was magnificent. Brussels, after winning a rather unenviable reputation as a city where all the odds and ends of literature were printed, is now winning laurels by the very energetic manner in which she produces new operas that have been refused a hearing at the Grand Opera in Paris; Reyers' "Sigurd," Benjamin Godard's "Jocelyn" and Massenet's "Herodiade," not to speak of Wagner's music, which latter is kept out of Paris by a silly chauvinism which makes honest Frenchmen blush for the stupidity of their brethren. Brussels deserves all the praise that can be lavished on her.

WE spoke some time ago in the most glowing terms of admiration about Tchaikowsky's overture to "Romeo and Juliet," which was produced here at the last Nikisch concert. Our confrères on the daily press deemed it otherwise worthy of treatment, and saw naught in it to praise or even favorably commend. Mr. Philip Hale, of the Boston "Home Journal," a critic who wields a trenchant pen and a musician of decidedly mature opinions, thus writes on the subject, and mind you we reprint his criticism not alone because it coincides with our own, but also as a specimen of music criticism that escapes the epigram of the paragrapher and the baldness of the mere music reporter.

It is indeed well worthy of a careful reading, even if the writer's opinions clash with your own:

All the other numbers of the program seemed commonplace after the great overture of Tchaikowsky, to which he has given the name "Romeo and Juliet." The Russian composer has written no explanatory program; he has simply added these words to the title: "After Shakespeare." The different motives have no names attached, the hearer may imagine what seems good to him. He may call one motive "Juliet," another "Romeo," a third "the feud;" the music remains unchanged; it is still beautiful, it is still full of anger and woe and despair, with or without a forced classification, with or without an arbitrary ticketing of emotions. And so this music of Tchaikowsky would be just as wonderful had the composer named the overture "The Cenci," or "Mary Stuart," or "Tragedy."

In examining this overture we find that it is more firmly knit together than the writings of some of the modern Russian schools. Gustave Bertrand said of certain modern Russian composers: "Russian art, because it is in its infancy, is therefore sadly afraid of showing its youth, and so their musicians feel the necessity of writing such music as is called to-day the most advanced." But Tchaikowsky is not a *révolutionnaire*; and he has studied and respected the "classics," and the superb "Introduzione e fuga" from his orchestral suite, op. 48—in fact the whole suite is a proof of his mastery of form. Nor does he write a program and then set it to music, giving particular words to particular instruments. He names his works "The Tempest," "1812," "Francesca von Rimini;" each hearer hears and feels according to the extent of his own imagination. And although he is a Russian he writes for the world; of him Bertrand could have said, "Each nation should have its own style, should consult its own genius, but language and syntax are and always will be shared alike in musical civilization."

Now, no words can describe the sombre and tender beauties of this masterpiece. Take the first theme, so melancholy in itself and so melancholy in its surroundings; can you by a scientific analysis of its instrumentation and its subsequent development, its contrapuntal treatment, preserve the essence of the music so that it affects the musician who did not hear it; or by word painting, by carefully balanced sentences can you sing it to the layman who was not present? The subtle charm escapes you when you come to analyze your emotions and the mastery with which strong rhythms which clash against each other, why the artistic employment of cymbals and drums, should so stir your blood. And when, toward the close, the strings play that sublime cantabile which suggests a love which many waters cannot quench, neither can the floods drown it, can you by any effort of your own quicken the pulse of a man who did not hear the song with its throbbing counter subject? Were it the solemn eyed opium eater himself who wove together wondrous sentences, the stranger could only cry aloud with Hamlet: "I would I had been there."

That is to say this overture is an inspiration of genius; its beauty is that of the "mad naked summer night—night of the large few stars;" its woe recalls the anguish and despair of lovers of all centuries, from the early days when the sons of God saw the daughters of men that they were fair. The Russian sadness colors the whole work; the sadness of Dostoevsky, and perhaps instead of seeing the glowing, passionate face of "Juliet," it is the pale and sorrowful countenance of Sonia which haunts us, or we stand by the body of Krotkia. For the "Juliet" of Shakespeare must necessarily differ from the "Juliet" of Berlioz and Gounod, from the "Juliet" of Tchaikowsky. And yet the burden of the song remains unchanged:

"Eternal passion!
Eternal pain!"

BAD news comes from Denver. Patti had a cold last week and could not sing. Three weeks ago it was announced that Mrs. Patti and her Grand Italian Opera Company would visit Denver. The advance sale amounted to nearly \$40,000. Every seat in the Metropolitan Theatre was sold by Manager Hanna a week ago. Last Wednesday night Mr. Abbey announced that Mrs. Patti could appear but once out of the week's engagement. The San Francisco season was a pecuniary failure, and now we learn that the season of sixteen proposed performances of Italian opera by the Patti company, arranged to take place in the big Mechanics' Hall Building, Boston, commencing March 17, has been curtailed. As now fixed only eight performances will be given. News of the change created much comment last week here. It seemed to be the belief of most musical people that Mr. Abbey had become timid as to the result of the Boston engagement and preferred to take chances for one week only. The weekly expenses of the troupe are very large and Boston is an uncertain town for opera when the prices are raised very high. All of which augurs ill for Mr. Abbey's pocket at the end of the season. There is no use trying to resuscitate such a corpse as old-fashioned Italian opera, even when it is done on such an elaborate scale as Mr. Abbey's last venture.

Bold speculator as he is, is it not strange he did not take warning from the disastrous season of 1883? We believe that no less a person than Mr. Stanton attempted to dissuade Mr. Abbey from this Italian opera scheme.

PROF. C. VILLIERS STANFORD, the well-known English composer who wrote a "Welsh" and an "Irish" symphony, has recently contributed an article to the "Nottinghamshire Guardian" on the "Choice of an Instrument." We have before often deplored the fact that most of our young folks confine themselves to the piano alone, when so much unselfish pleasure could be gained by the study of wind and string instruments. Says Professor Stanford:

For the cultivation of music it is necessary in the first place to make choice of an instrument, either that natural and most perfect one contained in the human throat, or, failing the possession of a good voice (or as tending to assist in its cultivation and development) one of the many inventions of human genius for the production of musical sounds. Few persons exercise sufficient judgment in that choice, or consider the many advantages not only to the player himself but also to the community which result from a judicious forethought in the selection. There have been exceptions even in the amateur life of England which in themselves are enough to prove the rule—where, for instance, the distribution of stringed instruments among the young members of a family has resulted in a mutual improvement and enjoyment, and in a widened cultivation which carries its beneficial effects far outside the range of the home circle. The vast majority, however, without even a semblance of hesitation or consideration, set down the young tyro before the instrument which is at once the most selfish and least acoustically satisfactory—the piano. To give an impartial and judicial summary of its merits and demerits would fill the pages of a goodly quarto volume; but an endeavor may be made to epitomize them here.

No doubt the piano has the advantage of an easy arrangement of notes

to the finger, of presenting an obvious relationship of the sounds and the notes which produce them, of easily managed gradations of force, and, speaking generally, of a wide power of producing, unassisted by other instruments, a version of a musical composition which is fairly complete and harmonically satisfactory in itself. On the other hand, it has the disadvantage of being inherently out of tune, incapable of sustaining sounds, metallic and invariable in quality of tone, and one of the most clumsy and intractable pieces of movable furniture. The study of the piano alone leads, by the very semblance of completeness which its capabilities afford, to a selfish satisfaction in the player, which, unless checked and counteracted by the practice of concerted music, must result in confined interest and inelastic sensibility.

In case of wind instruments it may be said that every capable person who masters one of the numerous inventions at his disposal is doing his part in helping forward the spread of orchestral music. This, the highest form of musical enjoyment and the most influential in its effects upon the public, is the crying want of our country.

Further on he speaks of the rage for what he very aptly calls "hybrid monstrosities," but let him speak for himself:

The increasing universality of taste with regard to the choice of an instrument is not, of course, without its drawbacks and mannerisms. Chief among them is a tendency to run in grooves and to get up a temporary rage for some one instrument, and that not always the most carefully chosen. The epidemic of violin playing is happily not productive of much waste of power, but the same cannot be said of the guitar mania, which is just now at its height. As an *al fresco* accompaniment of the voice the guitar is full of charm, but as an all absorbing and widely extended practice it is of little use to the player and of less to the art. Moreover, as in the case of the choice of music, a taste for the spurious occasionally takes the field, so it is in the preference shown for crossbred and mongrel instruments, such as the banjo, vulgar offspring of the trombone and guitar; the cornet, that tea garden edition of the noblest of brass instruments; and, perhaps worst of all, that droning combination of bagpipe and accordion called the harmonium. Labor expended upon such hybrid monstrosities as these is indeed waste of time and ruin of taste. The annoyance they give to the next door neighbor, even when they have been mastered by the player, is greater than that caused by the first efforts of the budding violinist.

Oh, ye who waste your time on banjo, guitar, zither, solo cornet, &c., read this and ponder!

How persons of taste or sentiment can thus waste their time is a mystery, when the violin, 'cello, piano and organ offer such a field for the exercise of pure music, not to speak of such ensemble instruments as the flute, clarinet, oboe, bassoon and horns.

STOP HIM, MR. JACKSON!

WE were sorry to read the following editorial in the "World" of last Saturday, and cannot believe it is from the pen of Mr. John P. Jackson, as it is evidently aimed at a brother critic of his, and is in addition violently anti-Wagnerian in its tone.

It reads as follows:

The music of the future maniac who recently wrote an article for a magazine entitled "How to Listen to Wagner" refers to the production of an Italian opera at the Metropolitan Opera House a few nights ago as an event "which is not without its threats of danger to the permanency of German opera." Why? Can it be that a slight taste of Italian opera is likely to raise an anti-Wagner revolt among music lovers who have never read that magazine article on "How to Listen to Wagner?" Nobody has to be taught how to listen to Italian opera. We are all "built that way." What is an opera for? To give pleasure to many or to satisfy the egotism of those who have reached a scientific height which enables them to listen to it?

"Nobody has to be taught how to listen to an Italian opera!" What folly is this! The writer evidently was not in this country when Italian opera was *caviare* to the general public, and its love scouted as a mere fashionable affectation. And not alone in this country either, for if the history of Italian opera is carefully read it will be observed that the work of every new composer was at first received with ridicule, then credulity, and finally, if worthy, with adoration.

We will cite but one name, that of Rossini, and yet to-day mere children whistle melodies of the "Swan of Pesaro." And so it will be in the next generation. Wagner's music will no longer be the bugbear it now is to many lazy ears or rather sluggish minds. It will be a part of the mental structure of the generation, inherited along with other culture. It is a sign of a very ignorant and undiscerning mind to imagine that a state of stolid passivity is all that is necessary to understand good music. To such, simply sitting still and becoming saturated, so to speak, in the mere sensuous ear tickling is the highest form of artistic pleasure. But they make a great error if they suppose the preceding generation did not aid very materially in the production of their present musical understanding. Their fathers went through a course of Italian opera, and if their sons had the intelligence of their sires they would see that the world moves, and would at least attempt to discern the beauties of the modern music drama just as their forefathers shook off the shackles of the old New England school of psalmody and opened their ears to the then new

melodies of Bellini, Donizetti, Rossini and later on of Verdi. Yes, we are "all built that way," but the serious among us have added to the cerebral structure reared by our parents a love for higher and finer types of art. Besides, the writer in the "World" is impertinent when he assumes that Italian opera gives "pleasure to the many," for if a popular vote were taken among music lovers he would be greatly surprised at the results. Mr. Jackson, you should bridle the pen of the gentleman who intrudes himself in a province peculiarly your own. He is behind the age and green, very green.

THE BALTIMORE "PEABODY"

VIRTUALLY CLOSED TO THE PUBLIC,

THE TRUSTEES NOT FOLLOWING THE SPIRIT OF THE FOUNDER'S ENDOWMENT.

TIME TO MAKE A CHANGE.

THE one and the primary difficulty the citizens of Baltimore who are musically inclined are compelled to contend against is the lack of a suitable hall for the production of important musical works. There is but one music hall *per se* in Baltimore, and that hall is not open to the public at large, although it was presented to the city for that very purpose. That hall is the music hall of the Peabody Institute, which is controlled by a board of trustees composed of wealthy gentlemen, who are not stimulated with any public spirit, who are exclusive, who are not in sympathy with the public in its aims to secure good music, and who seem determined to limit the possible usefulness of the Peabody Music Hall to as few persons as possible.

The late George Peabody was a benefactor of the public. He intended, as we shall show, that the city of Baltimore and not a few of its wealthy citizens and their friends and families, and a small number of youths and young misses who are called Peabody students, should be benefited by his endowment. He never intended anything of the sort, for then his benefactions would have defeated their own purposes, and his language shows exactly what his purposes were, and this is his language:

EXTRACT FROM LETTER OF GEORGE PEABODY, FEBRUARY 12, 1857, WHEN ENDOWMENT WAS ORIGINALLY MADE.

Third.

I wish also that the institute shall embrace within its plan an academy of music, adapted in the most effective manner to diffuse and cultivate a taste for that, the most refining of all the arts. By providing a capacious and suitably furnished saloon, the facilities necessary to the best exhibitions of the art, the means of studying its principles and practicing its compositions, and periodical concerts, aided by the best talent and most eminent skill within their means to procure, the trustees may promote the purpose to which I propose to devote this department of the institute.

They will make all such regulations as in their judgment are most likely to render the academy of music the instrument of permanent good to the society of this city. As it will necessarily incur considerable expense for its support, I desire that it may be in part sustained by such charges for admission to its privileges as the trustees may consider proper, and, at the same time, compatible with my design to render it useful to the community.

And I suggest for their consideration the propriety of regulating the conditions of an annual membership of the academy, as well as the terms of occasional admission to the saloon.

He says therefore that a musical academy should be established, and for what purpose? To diffuse and cultivate a taste for music in the most effective manner. How? By providing for a hall to give in it the best exhibitions of the art, aided by the best talent, &c., &c. But why repeat the letter? It is plain and to the purpose, and it demonstrates in its whole tendency what the great philanthropist aimed at. Surely, the wealthy and intelligent gentlemen of Baltimore do not expect the public to believe that Mr. Peabody's philanthropy was intended for them, for their families, for the exclusive 400 of Baltimore society.

The Peabody Music Hall belongs to the people of Baltimore, and the gentlemen who have it in charge are not what Mr. Peabody intended they should be, viz., trustees—men who should see that the trust be effectively carried out in its broadest spirit and not in a small, circumscribed manner. And, we believe, that under the charter or endowment any citizen of the State or the city can by legal means compel the trustees to open the portals to the public and to per-

mit other organizations than those operating under the auspices of the Peabody Institute to give concerts in the Peabody Music Hall.

The best concerts given in Baltimore this season (and several seasons past) are those of the Boston Symphony Orchestra. This body can find no suitable hall at present, and it is an organization that exists by means of the same kind of public spirit which characterized Mr. Peabody's acts, for it is due to the munificence of Mr. Higginson, of Boston, that such concerts can be heard in Baltimore, and yet the Boston Symphony Orchestra cannot be heard in the Peabody Music Hall. It is closed to them, as it is usually closed, nearly all the year round. For all the good that is done through it, it may as well be Mr. Peabody's mausoleum, for it is open only a few nights during the whole year.

Some measures must be taken to compel the exclusive set in Baltimore to give the public the benefit of Mr. Peabody's endowment. The trustees must accede to the wishes of the people, and rent the hall to organizations of professional musicians and to organizations that produce music of the highest order. Some person with judgment and musical intelligence should be placed in charge, and the hall should resound with the works of the great masters given under proper auspices; and the Peabody concerts, given by a scrub orchestra consisting of musicians that play only at balls and parties and in brass bands, and who therefore cannot play symphonic works, these absurd Peabody concerts—in which instruments are transposed, where flutes have been known to play oboe parts and clarinets flute parts—should be abandoned.

The whole farce is reaching the climax that endangers the reputation of Peabody himself, and the original intentions of the philanthropist will result in a general demoralization of musical art in Baltimore, if such is not already the case. The Conservatory of Music of the Peabody Institute has not, in all the years of its existence, graduated one pupil who has gained a national reputation of the most limited quality either as a productive or reproductive artist. Outside of the city of Baltimore very few musicians are aware that there is such a school as this Peabody Conservatory. Some of the teachers are superannuated and cannot even play the instruments they are supposed to instruct upon.

Do the trustees imagine for one moment that the intelligent musicians of Baltimore are not acquainted with these facts? These remarks simply reflect their opinion on the subject.

Mr. Higginson, of Boston, is the man to whom to look in this matter. He has influence, power, wealth, enthusiasm and judgment, and he can, if he desires, open the doors of the Peabody Music Hall for the concerts of the Boston Symphony Orchestra, and, as a consequence, for other high-class concerts. He has accomplished a great task for Boston, and its effects are felt in many sections of the country. He can use his great influence in this instance to induce the good people of Baltimore to insist upon the fulfillment of the wishes and designs of George Peabody.

THE WAGNER CYCLE.

SOMEbody or other said last week that if New York kept on it would out-Bayreuth Bayreuth. Pardoning the clumsiness of this remark, we quite agree with the utterance. There has been a steady *crescendo* all winter which is deepening into a *forte fortissimo* and week after next will culminate in a grand *sforzando*, for has not the Wagnerian cycle promised us by Mr. Stanton begun? Last Wednesday night it was inaugurated with "Rienzi" and the curtain will be rung down on "Götterdämmerung," thus presenting in chronological order the complete Wagnerian lyric drama with the sole exception of "Parsifal," which is as yet denied to all the world but Bayreuth.

The significance of this gigantic undertaking should not escape the obtuse understanding of our dullard contemporaries, who for some occult reason are attempting to fight the Wagnerian cause, thereby but further feeding the flame which grows apace as time rolls on, and also writing themselves down as consummate asses. The wisdom of Mr. Stanton's policy will, we think, become apparent when he presents his annual report at the end of the current season.

The usual circular has been sent out pro forma to the stockholders of the Metropolitan Opera House; nevertheless, it is virtually settled that German opera will

occupy the boards for the season of 1890-1. Mr. Edmund C. Stanton is invested with plenary powers far exceeding those of preceding years, and it is entirely at his discretion how to proceed in reference to the repertory of next season and the artists to be engaged. Such is the confidence reposed in his judgment that the board of directors have given him *carte blanche* in all future schemes connected with German opera at the Metropolitan Opera House. In the meanwhile do not fail to make use of the grand opportunities which now present themselves. Go to the Wagner cycle, and admire and reverence the mighty genius who has given us this divine music.

MORE SUABIAN LITERATURE.

SCHWAB, in German, means a Suabian, a person from the beautiful Schwabenland, known for its genial and good natured inhabitants and its many other excellent products for both the inner and the outer man. In this city Schwab, however, signifies acrimony, hatred, enmity and envy, and is all concentrated in one little piece of ordinary humanity with its hair parted in the middle. The full extent of the acrid nature of the individual is weekly demonstrated in a paper called "Town Topics," which is the receptacle of the wrath of the little body and it precipitates itself in the following ingredients in last week's paper:

Talking of Wagner disquisitions reminds me that I owe an answer to an inquiring person that has written me for some information concerning "One Hans von Wolzogen." Mr. von Wolzogen, whose fate recalls that of Parmentier, in that everybody profits by the man's labors while a very few are familiar even with his name, is an industrious Wagner crank to whose research the world in general and the thieves of other men's brains in particular are indebted for pretty well all that is known to-day of the advanced music drama, analytically considered. Some sixteen or seventeen years ago Mr. von Wolzogen sought out the leading motives of the tetralogy, "Tristan and Isolde," &c., classified them and bound them together by passages of explanatory text. His booklets, most of which have been done into English, have furnished the basis for about everything that has been written and spoken on the subject, both here and abroad, and the musical excerpts printed being usually limited to five or six bars in the G clef, the most accomplished of the "critics" now holding forth on Wagner have been able to pick out the notes with the first finger of the right hand, simultaneously with the melody of "Little Annie Rooney," as furnished to the readers of Sunday's "World."

As Mr. von Wolzogen's booklets can be gotten at any music shop I advise my readers to invest in them, if only to realize the surpassing impudence of the fellows that crib other men's ideas and erudition. A study of the opuscula, however, will undoubtedly add to an auditor's enjoyment of the Wagner cyclis about to be entered upon at the Metropolitan. Whether art works, to the appreciation of which a mastery of dozens of fragmentary and not always tuneful themes is essential, are likely to endure as models for the composers of the future to emulate, is a question it is not worth while discussing just at present. As long as the music dramas are with us it is plainly everybody's duty to do his and her best to get at their significance and distinguish their excellences from their defects.

We do not care to discuss with Schwab, who is more of a business man and speculator than writer, any abstract questions of art or any concrete question relating to Wagner and his theories or works. Schwab to-day represents the reactionary element in opera, and he is welcome to his place, although it is doubtful if he is sincere in that respect, for it depends entirely upon his pecuniary interests in art works how they are viewed by him, and he cannot avoid that, just as little as a crab can avoid going sideways when it starts on an enterprise of its own.

We desire to say a word about his animadversions against Wolzogen and the men who are agitating the modern theories in the art of music. He calls Wolzogen a "crank" and his work a "booklet," and intimates that that is the literature on Wagner that the student can find, for he says that Wolzogen has furnished the basis for about everything that has been written and spoken on the subject (of Wagner and his works).

Wilhelm Tappert, Franz Hueffer, Judith Gautier, Catulle Mendez, Arigo Boito and hosts of other writers are probably unknown to Schwab, and yet these celebrities have created a wonderful Wagner literature, which will probably be better known in the future than Schwab's proposed "Memoirs," "How I Evaded Nevada," and the other Schwab pamphlet, "Materna's Maternity." Students of Wagner, while they may find it more difficult to find the first named works in any "music shop," as Schwab says, will have no trouble in getting Schwab's "Memoirs" when they appear at any news stand (25 per cent. off for the trade and profession and free copies for free notices; Grumbacher & Co., publishers).

The men who are known to the American public as the representatives, not merely of the Wagner school, but of advanced musical thought, do not pursue the methods that Schwab in his above remarks indicates

as his own, in applying themselves to so profound an occupation as a study of Wagner. They search deeper down in the realms of the philosophy and the art that underlie the colossal structure that has been the wonder and admiration of the greatest intellects of this century. And there is no possibility for men occupied daily in mere selfish, moneyed schemes and in box office receipts and manipulations of artists for pecuniary benefits, to appreciate either the grandeur of the study or the intellectual satisfaction gained in its pursuit. They can afford to give Schwab full play in all his operations; his environment, mentally and otherwise, is so circumscribed that it never touches their own.

IMPORTANT NOTICE.

WE take pleasure in calling the attention of the musical world to the following circular, just received:

In response to many requests the publishers propose to issue in neat book form the most beautiful thoughts of the late Karl Merz, Mus. Doc., widely known as author, composer, the director of the musical department of the University of Wooster and for many years editor of "Brainard's Musical World." These essays embrace topics of a musical, æsthetic, philosophical, historical and practical nature, and have never yet been printed. The work will be edited by Johannes Wolfram, of Canton, Ohio, president of the Ohio Music Teachers' Association, and Constantin Sternberg, the pianist, of Atlanta, Ga. It is proposed now to publish them if sufficient subscriptions are obtained.

Price, including a fine engraving of the author, \$1.50, postage prepaid. Do you wish a copy? If so, please notify the publishers at your earliest convenience, and you will receive notice when ready for delivery.

THE SANDUSKY PUBLISHING COMPANY,
Box 162, Sandusky, Ohio.

Poor Public!

BY HANS VON BULOW.

[Translated for THE MUSICAL COURIER by Mrs. C. F. Tretbar.]

THIS ejaculation burst from my sympathetic bosom just now as I received from a friend in Berlin a report of the debut of an English pianist, A. Victor Benham, at the Singakademie in that city—no; there were two reports, either of which represented a contradictory counterpart of the other and yet both emanated from the pens of competent, well versed and accredited reporters. We are accustomed to see these *arcades ambo* seated side by side simultaneously nodding or shaking their heads. Both are distinguished by the same amiability toward all valiant mediocrity, by the same distrust toward all brain taxing (thus inconvenient) importance; to both these Johannes Brahms still appears a heartless mathematician; Wagner, since his death (*divus modo non vivus*), a pope; both feel themselves compelled, like good patriots, to denounce Saint-Saëns, Lalo and Massenet as frivolous jugglers, worthy of deposition. What demon can have so arranged it that these perfectly congenial tribunes should have been separated in space on that evening as Castor and Pollux were temporarily after their translocation to Olympus, nobody on earth presumably knows, except Mr. Hermann Wolff, the manager. Enough! The separation of these "Dioscures" (could they but be called "Obscures"), so pernicious in its effects on the history of culture, resulted in a dualism that must appear sufficiently lamentable to all faithful Berlin readers of several art journals, and there dwell not a few such spiritual Mormons along the beautiful yellow Spree as to furnish a motive for the writer's ejaculation, "Poor Public!"

The favorably inclined reader may convince himself by an acquaintance with these documents: "Vossische Zeitung;" Mr. Victor Benham, a young English pianist, was heard among us for the first time at the Singakademie on Friday evening. We found him to be a player who unites with a widely developed fluency of execution a full tone and vigorous conception. Health and naturalness distinguish his efforts, in which neither a nervous unrest nor a coquetting with change of tempi and the use of the piano pedal are evident. To guide this vigorous and simple youthfulness of his style toward a riper artistic maturity; to enliven and refine his tone and expression and to add smoothness and brilliancy to his technic are tasks the fulfillment of which belongs to Mr. Benham's future. At present he seems more a good musician than a virtuoso gifted with fancy. Among other things he performed Weber's E flat concerto, accompanied by the Philharmonic Orchestra; furthermore the organ toccata in F major, by Bach, cleverly and effectively arranged for the piano by himself, besides two sets of variations, a rather dry fantasia by Dussek and the impromptu (op. 5) by Schumann. After which he undertook the procedure of improvisation, a thing that is yet, perhaps, permissible to prodigies, but that is in our day rather obsolete for the concert hall, for which proced-

ure according to a request on the program a theme was given him by the audience—the concluding hymn of Wagner's "Kaiser Marsch." This proved all the more superfluous, as Mr. Benham only succeeded in producing a fugitive paraphrase not even held in the style of the theme.

Berlin "Börsen Courier": "Mr. A. Victor Benham, arranged a concert night before last, in which he appeared as a pianist and an improvisator. In the first capacity he can scarcely expect to score a success; neither his technic nor his musical conception, suffering from a mighty unrest, can satisfy the demands of our day, and thus it became a doubly fruitless labor to attempt to revive a few obsolete compositions that have more or less vanished from the concert hall (above all Weber's E flat concerto). In his improvisations, on the other hand, for which the beginning of the "Kaiser Marsch," by Wagner, and another motive in D minor were given him as themes by his audience, Mr. Benham proved himself a thorough and highly gifted musician. He turned and inverted the themes, finally uniting them in counterpoint with such skill that this number became the most interesting of the program. The Philharmonic Orchestra, under Herr Kogel's reliable direction, furnished the orchestral portions.

The Minos of the "Vossische Zeitung" is Mr. Heinrich Urban, the Rhadamanthus of the "Boersen Courier" Mr. Direktor Oskar Eichberg (the former born in 1837, the latter in 1845*); neither of them, therefore, a debutant; each one rather a practical and theoretical tone warrior, "stewed in the cabbage," as they say in Vienna. Both are happy in the possession of numerous pupils and partisans, as well as of the most immaculate moral reputation; no Brutus could be more "honorable." As I possess not the least feeling for the Berlin Hochschule and have still less sympathy for its governmental whims in the domain of free art, the desire to see its eternal, unalienable human rights to a free utterance of error narrowed does not even enter my thoughts; besides the above named English pianist (possibly the extra thirteenth thrown in to a dozen) is just as much "Hecuba" to me as to my esteemed reader.

Yet the dissonance of critical voices in this decisive case points to a universal woe, to a Major General Misery that has the power to lame and check the progress of art history by injuring its creative representatives in most lamentable manner. The public is far more of a co-operative factor in the music life of every city of culture than this accidental conglomeration of listeners is conscious of being. The North German public, competent to judge from the very earnestness of its receptive faculties, as is well known lacks spontaneity; it feels itself more dependent on the professional judges of the press than the audiences of South Germany.

Here and there, but unfortunately too seldom, it emancipates itself—and even with great éclat—when the presumptuous pennalis carry the thing too far. I need not recall how frequently—with each of his new works the antagonism was renewed—Richard Wagner gained victories over the critics through the public. I would, however, repeat the case of Bizet as one of the most recent and remarkable.

At the first performances of that dramatic masterpiece, "Carmen" in the high appreciation of which a Johannes Brahms and a Richard Wagner coincided, as they did in their delight in a Strauss waltz (this fact seems worthy of notice, as it is not generally known)—with what a frantic fury did the majority of Berlin's music reporters (alas! at that time those of Hamburg also) combat against this truly beautiful addition to our dramatic treasures! The healthy susceptibility evinced by the public compelled these gentlemen to "concentrate themselves in a backward course" within an incredibly short space of time and to transform themselves from bellwethers to sheep of the drove. In a similar manner, on a large scale, it was the attacking people of Paris, and not the chattering National Convention that carried through the defence of the country in the year 1793 and of its conquests of 1789 by its more cutting than pliant dominance.

These cases of emancipation may be quoted from the stage; scarcely, however, from the concert hall. The reason of this is obvious. The difference between the stage (opera) and the concert hall (symphony) may almost be compared with that between forum and salon. The heterogeneity of the various kinds of music, the sensations and emotions called forth by the same, the different classes of society participating in the performances, &c., bring it about that in the concert hall the voice of the people cannot manifest itself with the immediateness of God's voice. *La musique est la fête de la mémoire* was said many years ago by an intellectual Frenchman, Mr. B. Jonon, the late musical critic of the Paris "Figaro." This remark undeniably holds good in the case of all absolute music, music *par excellence*, pure instrumental music. The first performance of a work of this species that really offers new contents, be its traditional form† never so jealously guarded, can never yield the highest gratification to the

* All those who desire further personal mention may find the same in Dr. Riemann's "Musical Lexicon."

† In a conversation with Meister Brahms, one of his striking remarks appeared highly instructive to me. It was that Beethoven had nowhere bound himself with such Spartan fortitude to the laws of musical form as he did in his most fanciful and original last sonatas and quartets.

unprepared and therefore surprised listener, but simply, at repetitions, arouse his expectations, and only then perfectly fulfill its promises to the layman when he is incited to renew its acquaintance by one of the profession. The latter should never give his opinion publicly after hearing a work for the first time; the confidence vested in him by the readers of criticisms must be based upon a superiority founded not only on a more acute power of perception (always unwillingly granted), but rather on a greater knowledge of and therefore a more intimate acquaintance with the subject itself. These demands should be more precisely put in the case of concert critics than with opera critics. For how much less frequently a symphony, &c., is repeated than opera—just in the inverse ratio of their susceptibility.

And as the reader of a journal, in as far as his political opinion is concerned, gradually arrives at the point of becoming a faithful adept of the paper to which he subscribes, "with which he breakfasts" (the sweet custom will prevent him from concluding a divorce as long as some one stealing dissonance is at all supportable), thus also is he accustomed to adopt the views of the critic on art, literature, the drama and music of "his" paper, and to defend the same like a sort of possession against a third party. Does he become moved to exchange his "organ" for another, as this also happens in the case of one's attorney, physician or pastor, he merely exchanges the tyrant and not the tyranny; for every possession that possesses one is but a tyranny.

For best it were, if only one ye heard,
And swore but by that Master's word.

And most comfortable surely—for one's "aesthetic" peace of mind. Each germ of independence, all pliancy of individual judgment would be smothered, it is true. The latter is only developed by a searching comparison of the most contradictory opinions of others. Yet that is a time robbing inconvenience in which the great majority is unwilling or unable to indulge. To return to my point of departure, to the material that furnished me this expectation, I must repeat my exclamation: "Poor Public!" just as after the reading of Heine's classic "disputation" one is inclined to exclaim "Poor Blanca von Castilien!" To be obliged to choose between Rabbi fragrance and Capuchin perfume!

"But, if you please, to what public do you refer in so Samaritan a manner? To your Hamburg or your Berlin concert audience?" interpolates my first reader. To the latter.

Numerically this audience is more than twice as strong; as regards spontaneous intelligence it is of the same strength. And the cause of this circumstance may be found in the different styles in which the critical office is administered on the banks of the Alster and on those of the Spree. The unreasonable requests made by the niggardliness of the Berlin editors upon the capabilities of these officials bear witness as well to their contempt for the critical profession as to that for its subject. A critic who is obliged to listen to three or four fragmentary art productions on one and the same evening, and perchance furnish copy of each before midnight, is worse off than a horse car conductor. *Far molto, far presto* is incompatible with *far bene*. The honorable editor draws no distinction between a reporter and an art critic. The latter requires time, collection of thought and deliberation. For this end the systems of Paris and Vienna were best adapted—that of the *Lundists*. One musical review appearing every week would amply suffice to treat all important occurrences with the thoroughness merited by each. "*De minimis non curat praetor*." It would be a veritable blessing were the innumerable immature productions, the "beggar" concerts (I lay stress upon the chief word, "beggar"), no longer to receive any notice. Then this piano, violin and vocal influenza might be reduced to a minimum. Or if, as is often the case, the honorable editor favors a pretty young art novice, some ordinary or extraordinary reporter might, by chance, be commanded to report this outward success: "Hall filled. Applause increasing. No. 10 of the program encored." Professional musicians, however, should no longer be degraded to the labor of bondmen, in the performance of which they are bound to lose and do lose every remnant of their "better self."

Hamburg is more favored in this respect. Each one of its important journals regards the vocation and profession of art criticism as more worthy and serious than does any paper of the metropolis of the empire. Thus there is greater compensation in producing important novelties (for example, by Dvorák, Draeske, Goldmark, Stanford, Richard Strauss, not to mention Berlioz, Raff and a well-known greater one). The local art critics, more favorably situated, with time not defined nor in space confined, devote a joyous, artistic interest to their task, nor do they expedite a report, as do those dissatisfied, because weary, mail secretaries in writing an entry during their twelfth office hour. The beneficent effect of these circumstances upon the public, on the drawing out of their individual powers of judgment, is worthy of notice. This public does not need advice upon many works, for it is able to discriminate between a "man" of "gold" and a youth of some other metal. Still, far be it from me to connect this truth with the fact

that the distance from Friedrichsruhe to Hamburg measures 26 kilometres, while to Berlin there are 259.

HANS VON BÜLOW.

KÖNIGSBERG, Prussia, January 19, 1900.

PERSONALS.

MISS KESSLER'S SUCCESS.—Miss Annie May Kessler, a young soprano well remembered in New York, and who is now studying at Paris, sang at a recent concert of the renowned violinist Ysaye, at Lausanne, when the press of that city said of her: "Miss Kessler, a New York singer and pupil of Gounod, possesses a high soprano voice of very agreeable timbre and of ravishing freshness; her high notes above all are of a crystalline purity. The singer is likewise possessed of much taste and expression and perfect intonation."

RUMMEL RETURNING.—Franz Rummel, the great pianist, will come to this country soon with his wife and children to spend the summer preparing for the musical season of 1899-1, in which he proposes to play an important part. He has of late been concertizing with magnificent success in England, Belgium and Holland. The Amsterdam papers of the 15th ult. unanimously speak in the highest terms of praise about his performance of Beethoven's E flat concerto.

VON BÜLOW COMING.—Hans von Bülow will arrive here on the 21st or 22d inst. and will be heard in piano recitals and at the next concert of the Symphony Society, where he will perform Beethoven's and Liszt's E flat concertos.

MISS FABRIS AND MR. MCGUCKIN IN "LOHENGRIN."—Of the first "Lohengrin" performance by the Carl Rosa Company at Liverpool this season the "Mercury" of the 14th ult. says:

Those who gathered at the Court Theatre last evening to welcome the return of Miss Fabris to the ranks of the Rosa Company could not but have felt that, apart from personal feelings of sympathy with a vocalist who has been for a lengthy period suffering from indisposition, they had their full artistic reward. For the representation of the "Elsa" of Wagner's "Lohengrin," in the person of the singer in question, is a deeply studied assumption; and whatever vocal weakness—and in truth it is but slight—remains as a transient result of the lady's severe illness, it was more than atoned for by the purity of her intonation, the general excellence of her method, the perfection of her musical qualifications and the spirituality of her appreciation of one of the most exigent parts ever written for a soprano. In fact, the triumph of Miss Fabris was secure from the moment when, shortly after the opening of the first scene, she had overcome that nervousness which was almost an unavoidable adjunct of her re-entry to the lyric stage. Ably seconded by Mr. McGuckin, than whom no better "Knight of the Grail" comes to mind, the interest created by the leading characters of the old world legend was of that order of which an intensely silent bearing is the best testimony of the appreciation of the witnesses.

ABOUT BURMEISTER.—Richard Burmeister, the eminent Baltimore pianist, was the soloist of last Saturday night's fourth Peabody concert, when he played the Chopin E minor concerto in the Tausig version with pronounced success. On April 5 he will perform at Philadelphia his own piano concerto, which noble work, by the way, has just been published by Luckhardt, of Berlin, and copies of which will be found at Schirmer's. At the Petersburg, Va., May festival, Mr. Burmeister will play the Beethoven E flat concerto and an entire piano recital.

THOMAS UNINFLUENZAED.—The great French musician, Mr. Ambroise Thomas, the composer of "Hamlet" and "Mignon," has recovered from a severe attack of influenza.

BRAHMS POLISHED IT UP.—Johannes Brahms has re-written his early quartet in B minor, op. 8, and the new version has recently been produced at Peth.

VAN ZANDT'S SUCCESS.—We learn from Lisbon that our American prima donna, Miss Marie Van Zandt, after having appeared with enormous success at the San Carlos Opera House in "Lakmé" and "Mignon," made a still greater hit as "Ophelia" in Ambroise Thomas' "Hamlet." The performance was an excellent one throughout, with Mrs. Pasqua as the "Queen" and Menotti as "Hamlet."

WILHELMJ IN BERLIN.—After an interval of over six years August Wilhelmj was announced to appear in Berlin on the 27th ult. We are quite eager to learn what an impression the ex-king of the fiddle created in the German capital and the home of Joachim. His principal number will be the Beethoven concerto, upon which Joachim holds a quasi mortgage and which Wilhelmj has not played in Berlin for over ten years. He will be accompanied by the Philharmonic Orchestra under Kogel.

THEY DIED.—At Zehlendorf, near Berlin, the well-known harp virtuoso, Mrs. Pappenberg, a lady who had lived for about forty years in the United States, recently died at the age of eighty-two.

Mrs. Theresa Stuppöck, a niece of Franz Schubert, died at Steyr on January 28 at the age of seventy-four. She was a daughter of Ferdinand Schubert, director of the St. Anna Teachers' Seminary, at Vienna, and a brother of the immortal Franz, and she was married to Professor Stuppöck. Franz Schubert was very fond of her on account of her musical talents and her beautiful voice. When he had

written something for soprano he would bring it to her and say: "Resi, come and sing this for me," and he evinced the greatest of joy when she interpreted it according to his intentions.

REYER DECORATED.—After the first representation of his new opera, "Salammbô," at the Monnaie Theatre, Brussels, Ernest Reyser was decorated by the King of the Belgians with the grade of officer of the Order of Leopold.

A WORK BY THE LATE DR. DAMROSCH.—Charles Gregorowitsch, the young Russian violinist and favorite pupil of Joachim, was announced to perform the late Dr. Damrosch's violin concerto at a recent (24th ult.) concert by the Berlin Philharmonic Society, under Hans von Bülow's direction.

CARRERÓ AT BERLIN.—At her third and last concert for the present season at Berlin Theresa Carreño met with the same success as on previous occasions. She played the Chopin E minor concerto and MacDowell's A minor concerto, which is highly spoken of by the Berlin papers. For unaccompanied soli she gave numbers by Beethoven, Godard and Schumann (of the latter, the "Vogel als Prophet" and the "Toccata"). Carreño was assisted by Mrs. Amy Sherwin, who sang an aria from the "Perle de Brésil," by David, and the second aria of the "Queen of the Night," from Mozart's "Magic Flute."

FINCK ON WAGNER PROGRESS.—Henry T. Finck, the eminent music critic of the "Evening Post," wrote last Thursday:

A week or two ago reference was made in this place to an article by Mr. Rowbotham called "The Wagner Bubble Burst," and figures were given showing that the bubble had burst to the extent of over a thousand performances of Wagner's operas in Europe last year, or at least twice as many as were devoted to any other composer. A few days ago another close observer of the musical world, Colonel Mapleson, was reported to be projecting another invasion of New York on the ground that we had obviously had enough of Wagner, who was a losing game even in Germany. Quite so, O paleozoic colonel! The astuteness of your observation is neatly attested by the following extract from a Dresden letter by an Englishman to the London "Musical World":

"A dreadful thing is happening in Dresden, and, indeed, the court theatres all over Germany are suffering from the same complaint. No, it is not influenza; that is but an episode. Its name is Wagner. That obnoxious genius has taken possession of all the stages, and his are the only works which bring full houses. I am not romancing—I am speaking the sober truth. In Dresden the problem is daily becoming more serious. When Wagner is not played the theatre is empty; the moment a Wagner drama is put up every seat is sold. This is a grave situation. You can't go on playing Wagner every night, yet the public will come to nothing else. The public themselves write letters to the papers expostulating with themselves for staying away from such masterpieces as 'The Prophet,' 'The Ratcatcher,' 'The Trumpeter,' &c., but they stay away all the same."

DEATH OF FITZENHAGEN.—Wilhelm Fitzenhagen, the celebrated cellist, died February 12, in Moscow, in which city he occupied the position of professor at the conservatory. The deceased was born in Leeson, Brunswick, also the birthplace of the Steinway family, in 1848.

HYLLESTED IN TOWN.—August Hyllested, the Danish pianist, was in the city last week and paid us a visit.

MISS GERAK'S SUCCESS.—Miss Lottie Gerak, a talented pianist of St. Louis, gave a very successful recital recently in that city, and won the most flattering opinions from local critics.

MISS EVEREST.—Miss Eleanor Warner Everest, who has been suffering with la grippe, has been sojourning for the past week in Atlantic City, but will resume her professional duties in this city this week.

—One of the most agreeable musical events recently occurring in Baltimore was Mr. Richard Burmeister's playing of the Chopin-Tausig concerto, the E minor, at the fourth Peabody concert last Saturday night. The audience became enthusiastic over his beautiful playing.

—Otto Hegner will begin his Western tour next Wednesday in Troy. From there he will visit Pittsburgh, Columbus, Cincinnati, Chicago, St. Louis, St. Paul, Minneapolis and other cities. The tour is under the management of Henry Wolfsohn, who is negotiating with the young artist to remain in this country to play 200 concerts commencing next October.

—KNOXVILLE, Tenn., Feb. 27.—The Boston Ideal Opera Troupe have not had smooth traveling of late. Their recent performance here developed a somewhat sensational incident. In the first act the entire chorus appeared, but an intermission of forty-five minutes followed, and when the curtain rose on the second act only a small part of the company were seen on the stage. The delay, it was found, was the result of a strike by the female members of the chorus, who refused to continue until two weeks' back salary, which they claimed was due them, had been paid. The manager apparently declined to pay them, and the girls thereupon retired to their dressing rooms, donned street costumes and left the theatre.

The manager followed and tried to induce them to return, but was unsuccessful. After half an hour's coaxing, four of the chorus were persuaded to return to the stage upon payment of their wages. The others of the chorus went to their hotel and did not appear again.

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Symphony Society Concert.

LAST Saturday night's fifth Symphony Society concert at the Metropolitan Opera House under Walter Damrosch's direction proved a rather slow and somewhat tedious affair, for which the selection of the program must be held responsible even more than the dragging performance of all slow movements, and there were quite a good many on this occasion.

The concert opened with the late Dr. Damrosch's C major "Festival Overture," which ought to have been laid at rest with the composer. Although from a technical point of view it shows Dr. Damrosch, what we all know he was, as a good musician, in point of invention it is nothing but a conglomeration of crotchets from Wagner (especially "The Meistersinger" Vorspiel), Liszt, Schubert (C major symphony) and Schumann. Let the "Festival Overture" have a long needed rest, and the public one from it also.

Miss Maud Powell, our foremost young American violinist, was not heard to the best possible advantage on this occasion. First of all, her selection of Bruch's second violin concerto—the one in D minor—was to be regretted, as it cannot compare with the G minor concerto in either beauty or richness of invention; it is, moreover, too heavily orchestrated and in every way inferior to its justly admired predecessor. Moreover, and secondly, Miss Powell was evidently suffering from indisposition. At Friday afternoon's "public rehearsal" she had to quit playing after the first movement, and on Saturday night she finished her task with apparent effort and pain. She nevertheless played with great finish, beautiful tone and absolute purity of intonation, and it goes almost without saying that she was heartily applauded and several times recalled by a large and enthusiastic audience.

Schubert's beautiful but dreary E flat minor "Trauer Marsch" in Liszt's appropriate but, of course, doleful orchestration, then dragged its weary length through the Metropolitan Opera House at a tempo that was surpassed in slowness and sleepiness only by that of the two adagios, the one in E minor and the one in F minor, in the otherwise acceptably performed "Ocean" symphony by Rubinstein, which formed the close and better half of the program.

Opera in German.

THE Wagner cyclüs began last Wednesday night at the Metropolitan Opera House with a success that has been steadily growing as the week wore on, and which will doubtless increase still more when the master's masterpieces are reached in their chronological order.

The opening performance was, of course, "Rienzi," and the artistic success of this work, which marks Wagner's Meyerbeer period, and which luckily had only this one representation this season, was compatible with what might have been expected.

Artistically the best work was done by Mr. Beck, and it seems a pity that this most able singer is usually doomed to be cast for secondary parts.

Of Perotti's "Rienzi" we had expected a good deal more. He was weak both vocally and histrionically, and his voice lost its resonance almost completely in "Rienzi's" trying recitatives.

Mr. Fischer's "Steffano" was sung artistically, but acted with a trifle too much *bonhomie*.

Miss Meisslinger threw herself heart and soul into the part of "Adriano." She acted well, but all feeling and good will cannot compensate for a shrill, yelling and always forced tone. Not one of her sustained higher notes, moreover, was kept in tune.

Miss Traubmann has admirable qualities for a real opera soubrette. For dramatic rôles like that of "Irene," however, neither her vocal organ, nor her personality, nor her histrionic abilities are fitted.

Miss Kaschoska sang the "Messenger of Peace" not very pleasingly.

The minor parts were satisfactorily taken by Messrs. Behrens, "Raimondo"; Mittelhauser, "Baroncelli," and Doré, "Cecco di Vecchio."

It would have been much wiser if the fact that "all the remaining artists of the company will sing in the chorus in the Lateran Church" had not been announced on the program, for that chorus sang most dreadfully out of tune.

Warm and deserved applause was bestowed upon the great show and ballet scene of the second act, which was beautifully mounted and well arranged.

Walter Damrosch conducted and nearly fell asleep over the first half of the overture. His ideas of tempi are as crude as ever.

On Thursday night the much talked of and much advertised "benefit" of Lilli Lehmann took place and proved as great a financial success as she could possibly have wished and bargained for (\$8,000). Why she should have chosen Bellini's now somewhat antiquated "Norma" for that occasion is hard to tell, for some other and more modern work would doubtlessly have proved an equally good drawing card and might have shown her own special capabilities to far greater advantage. If she did it because Richard Wagner once in 1837, when he was conductor at Riga, chose the same work for his "benefit" night, Mrs. Lehmann needs hardly to be

reminded that his own operas did not yet exist at that early period of his life.

For the benefit of those of our readers who do not remember what "Norma" is "all about"—and there are probably many of them—we herewith reprint the comic opera plot sonnet of the late "Cupid Jones" on the subject:

"Norma," the priestess of a Druid band,
Is intimate with "Pollio" and the Moon.
"Pol." is a Roman and a sly rascaloon
Who, tired of "N." seeks "Adalgisa's" hand.
The latter, a big booby none can stand,
Goes and tells "Norma" all about "Pol."s' spoon,
And then, while whistling a delicious tune,
She works to overreach the plot he planned.
She has "Pol." waylaid in the vestal's room,
And to a gang of Druids doth presume
To say she's a mamma and is not loath
To see her old Lothario meet his doom.
So all the Druids take an awful oath,
And, yelling frantically, roast them both!

The performance went smoothly and satisfactorily enough, the support doing almost as well as Lilli Lehmann herself. To speak the candid truth, as artistically as she sang her part it was hardly more than an experiment, for her voice is now used exclusively to sing dramatic parts. The "Casta Diva" aria was carried through in good style, the voice still sounding wonderfully sweet and fresh in the head register, which she used constantly. Later on an attentive listener could not but perceive that she was singing with technical difficulty and that her vocal organ was tired. On the whole, however, it was an interesting interpretation.

Miss Frank as "Adalgisa" was an agreeable surprise in the duets, as she unexpectedly proved more than a mere foil to Lilli Lehmann. The other members of the cast, Messrs. Kalisch, Fischer, Mittelhauser and Miss Meisslinger did all very well.

On Friday night "The Flying Dutchman," at the Saturday matinee "Aida," and on Monday night of this week "Tannhäuser" were repeated, all before large and enthusiastic audiences.

The Wagner cyclüs continues to-night with a "Lohengrin" repetition, while on Friday night the first performance this season of "Die Meistersinger" will take place, which popular work will have its only repetition at the Saturday matinee.

Mr. Bonelli Writes.

Editors Musical Courier:

IN your issue of January 29, 1890, under heading of "Some of Our Pedagogic Contemporaries," you refer to an operation of severing the accessory slips of tendons of the ring finger as being peculiarly painful and useless. Will you allow me to again refer to a few facts in defense of this operation, but not in defense of any musical journal?

I have performed 312 successful operations to February 12, 1890, therefore I feel it my duty to defend this cause.

1. You say the operation is a peculiarly painful one. Now, Mr. Editor, is not the statement of 312 individuals to the contrary sufficient to assure those interested that the operation can be done without pain. The parties upon whom I operate always use the hand as usual the following day. Can you doubt the statement of such well-known celebrities as Mrs. Camilla Urso, the late Dr. Louis Maas and Mr. S. Martinez, pianist to Mrs. Camilla Urso? They certainly have no object in misrepresenting the facts of the case, and they assert its absolute painlessness. You, no doubt, are right as to the painfulness of the operation you may have seen, but you have never witnessed one of my operations. Methods differ; the beauty of mine is in its simplicity and lack of pain, scar and inconvenience.

2. You state it to be useless. Can you still adhere to such a statement when you compare the sketches I inclose you of hands before and instantly after the operation? After a few weeks of practice the benefit is still more apparent. You will notice that the hand is able to stretch 1 inch further after the operation than previously, and that the lift of finger is half an inch or more higher. Increase of stretch, freedom of ring finger, and strength are of great importance to the performer. The proof lies before you in sketches and statements I inclose. The blue lines indicate condition of hand before operation, red immediately after. The sketch marked Clarence Barker represents the hand of a pupil of Walter J. Hall, of your city, on whom I operated February 11, 1890. The gentleman witnessed an exhibition of the strength of the ring finger and hand, the contest being between some twelve year old girls operated upon four years ago and himself and friends. The result was an acknowledgment of the superior strength of the children, they being able to pull certain springs and lift weights with their slender ring fingers, which they (gentlemen) were unable to do.

This crucial test, comparing children with adults, I consider ought to conclusively settle the question of strength gained and benefits derived by the operation as performed by me. Therefore the operation should not be classed as a painful and useless one, but as absolutely painless and of inestimable benefit. In time the most skeptical and prejudiced people will be convinced. The operation has made wonderful progress in San Francisco. Out of the 312 operations I have performed not one has been unsatis-

factory. Had failure resulted in even a single case it would eagerly have been seized upon and published far and wide by some of our local teachers.

Respectfully, E. S. BONELLI.

FOREIGN NOTES.

—Sir Arthur Sullivan takes pains to deny the report that he and Eugene Field had arranged to write a comic opera in collaboration.

—At one of the recent concerts of the Paris Conservatoire excerpts from Wagner's "Die Meistersinger" were played and well received.

—The report of the failure of "The Meistersinger" in Milan is not founded upon truth. The opera is being given twice weekly, although, funnily enough, it is now being followed by a ballet.

—VIENNA, Feb. 27, 1890.—Eduard Strauss yesterday signed an engagement with an American impresario for a three months' tour with a complete orchestra in the United States during the coming season.

—Mr. Cowen recently went to Liverpool to play through his new opera to Mr. Goossens, the conductor of the Carl Rosa Company. The work is complete except as to the last act, which is not yet scored.

—It is possible that Sir Arthur Sullivan's new opera for Mr. D'Oyly Carte's Cambridge Circus Theatre will not be produced until the end of the year. It will be followed by an opera by Mr. Goring Thomas.

—The music of a new ballet, "The Sleeping Beauty," by Tchaikowsky, produced at St. Petersburg, is spoken of in high terms. The third and fifth acts are said to be specially striking in their originality.

—An interesting historical, or rather antiquarian, concert has just been given in St. Petersburg. The program included a requiem by Anerio, litanies from "La Musica Divina," by Proska, and selections from Monteverdi's "Orfeo."

—The Brazilian composer Carlos Gomez has lately completed three operas, "Le Schiavo," "Il Cavaliere Bizarro," and "La Sirena." Gomez is chiefly known in this country by his opera "Il Guarany," fragments of which have occasionally appeared on concert programs.

—Mr. F. H. Cowen has finished the composition of his Scandinavian opera for the Carl Rosa Company, and is now engaged upon the orchestration. Mr. Augustus Harris will produce the work, it is understood, at Drury Lane Theatre during the company's approaching London season.

—The first "Lohengrin" performance at the Argentina Theatre, Rome, on the 2d ult., did not prove an unqualified success, as the three principal singers were suffering from influenza. They were: "Lohengrin," Stagno; "Elsa," Miss Isabella Meyer, and "Ortrud," our old friend Emmy Fursch-Madi.

—From Vienna it is announced that the influenza has just been set to music. Composer Moroni, director of the opera at Smyrna, having recovered from an attack of the grip, has expressed his gratitude to Hygeia in a symphony, the melody clearly indicating the course of the malady from the first sneeze to the doctor's bill.

—At the concert of the Wind Instrument Chamber Music Society of London on April 11, the veteran Irish pianist, Mr. G. A. Osborne, who is now in his eighty-fourth year, and was once a pupil of Kalkbrenner, will reappear both as a performer and composer, taking part in a sextet for piano, wind and strings from his own pen.

—At London there will be no subscription in aid of the purchase and maintenance of the house where Beethoven was born at Bonn, and, instead, a concert, at which Dr. Joachim will play the violin concerto and will conduct the "Coriolan" overture and the "Eroica" symphony, will be given in the St. James' Hall on the 22d inst. The orchestra, it is assumed and hoped, will be largely formed of German players, who will, of course, perform on this occasion without fee, and as Dr. Joachim so rarely now appears in England as an orchestral conductor, his participation as *chef d'orchestre* will be a matter of considerable interest.

—The program at Mr. Henschel's fifth London Symphony Concert was devoted almost exclusively to the music of Wagner, and it therefore attracted the largest audience of the year. The advance in popularity of Wagner's music has indeed of late been as rapid as it is extraordinary. It cannot, however, be said that Mr. Henschel is altogether a heaven sent Wagnerian conductor; but, although the "Parsifal" prelude and the introduction and closing scene from "Tristan and Isolde" failed to attain the effect gained when these favorite excerpts are performed at the Richter concerts, yet, on the other hand, the "Meistersinger" overture went far better, and the "Träume" was given so excellently that Mr. Henschel was recalled. The "Eroica," which was the only work by Beethoven on the program,

went the very best of all. The last of the symphony concerts is to take place on the 20th, but Mr. Henschel intends to appeal to the subscribers to allow him to continue the performances next year without a guarantee.—London "Figaro."

—At the Imperial Italian Opera, Berlin, the opportunity afforded by the necessity to provide new scenery and dresses for "The Huguenots" in place of those worn out has been taken to revise the score, restoring several details which Meyerbeer himself had cut and suppressing the scene of the *haigneuses* in the second act, which, although never performed in England, is frequently done on the Continent.

—It is now practically decided that "Tristan und Isolde" will be Mr. Harris' Wagnerian novelty at Covent Garden this year. It will be sung in Italian, with Mr. Jean Reszke as "Tristan," but the "Isolde" is not yet selected, nor, I suppose, is the conductor, for to intrust the most German of all operas to an Italian *chef d'orchestra* would be distinctly absurd. Mr. Harris' new tenor, Mr. Vignias, is said to possess a sweet rather than a powerful voice. He was, like the slayer of Goliath, originally a shepherd; but he was "discovered" at Barcelona, and after one year's tuition, he gained as "Lohengrin," at the opera there, a success which he has more recently repeated at La Scala, Milan.

—The organizers of the London branch of the Wagner Society have a right to congratulate themselves upon a gradual though steady increase in their numbers. The London branch started in 1884 with fifty-two people. Last year the membership was 280, and the number at the present time is 309. It is, no doubt, a misfortune to the society to lose so popular an honorary secretary as Mr. Julius Cyriax, who after three years of service has been compelled to resign on account of ill health. Mr. Charles Dowdeswell will, however, henceforward fulfill the duties of the office. Among the members will now be noticed Mrs. Albani, Mr. Joseph Barnby, Mr. F. H. Cowen, Mr. A. J. Hopkins, Mr. Alfred Littleton, Mr. Edward Lloyd, Dr. A. C. Mackenzie, Mr. August Manns, Dr. Hubert Parry, Mr. Charles Santley, Mr. W. Shakespeare and others whose names are not actively associated with the Wagner propaganda. In regard to the arrangements for the current season, the society propose to give an orchestral concert directed by Dr. Hans Richter, the program being selected entirely from those of the works by Wagner which are not usually performed at other concerts. If they would also organize a stage performance of one of Wagner's less familiar operas they might do even further good. Luckily, however, Mr. Augustus Harris has, I understand, definitely decided to mount "Tristan" at Covent Garden this season in Italian, with Mr. Jean de Reszke as "Tristan" and possibly Emma Albani as "Isolde."—London "Figaro."

HOME NEWS.

—Alfredo Barili played at a recent concert in Atlanta, with great success.

—The Beethoven Quartet Club, of Pittsburgh, gave its fourth chamber music recital February 27.

—Miss Adele Aus der Ohe, assisted by Alice Wentworth, soprano, and Arthur O'Neill, violinist, gave a recital at De Pauw University, Greencastle, Ind., last night.

—A chamber music concert was given by the Lachmund String Quartet at Dyers' Hall, February 25, in Minneapolis. Miss Laura Dennis was the soprano and Carl V. Lachmund pianist.

—Otto Hegner is going West. He will begin his tour to-day in Troy. Henry Wolfsohn is negotiating with the young player to remain in this country and give 200 concerts, beginning next October.

—H. E. Krehbiel's fifth Wagner lecture will be delivered at Steinway Hall on Wednesday at 3 P. M. The subject is "Der Ring des Nibelungen—The Prologue." Anton Seidl will supply piano illustrations.

—Florence W. Edwards, the well-known soprano of Dr. Twing's church, has obtained an absolute divorce on the statutory grounds from Henry M. Edwards. The decree was entered February 19 by Judge Osborne.

—Dr. Von Bülow will play at the next Symphony Society Concert, which has been postponed a week for him. He will play Beethoven's E flat and Liszt's E flat concertos. His recitals will take place April 1, 2, 3 and May 1, in the afternoons, at the Broadway Theatre.

—Mr. Louis Elson, the Boston music critic, gave a lecture on "The History of Scottish Songs" last Thursday at Farmington, Conn., under the auspices of Mr. Bernardus Boekelman, the musical director of Miss Porter's and Mrs. Dow's young ladies' school of that town.

—The fifth Philharmonic rehearsal and concert will take place next Friday afternoon and Saturday evening respectively. Mr. Rafael Joseffy will play the Henselt concerto. The orchestral numbers are the G major symphony of Haydn and Schumann's C major symphony.

—The latest report of the Worcester County Musical Association shows that the society is healthy and flourishing, the treasury having gained \$1,349.76 in the course of the year, with an addition of \$700 to the value of the library. The society now holds funds to the value of \$12,838.29.

—Blumenberg, the violoncellist, has just come into the possession of a genuine Nicolas Amati violoncello, which is probably the finest instrument of this famous

maker at present extant. Besides this magnificent 'cello, Mr. Blumenberg also owns the first prize Geo. Gemünder Guarnerius, which took the medal at Amsterdam, Holland.

—Mrs. Octavia Hensel, who by all odds is one of the most shining lights in Louisville music, gave an entertainment February 20 in that city in which the following program was presented. Mrs. Hensel's pupils participated:

Chorus.....	Mercadante
The Garcia La Grande Classes.	
Soprano solo.....	Roeckel
Rose Whitworth.	
Bass solo.....	Mozart
James McGill.	
Vocal waltz duet.....	Muzio
Birdie Myers, Effie Darrow.	
"The Romaunt of the Page".....	Mrs. Browning
Octavia Hensel.	
Tenor solo.....	—
Mr. W. Sprague, Boston, Mass.	
"Casta Diva".....	Bellini
Effie Darrow.	
"Bedouin Love Song".....	Pinsuti
Prof. F. G. Sprague, Boston, Mass.	
"Regnava nel Silenzio".....	Donizetti
Birdie Myers.	
Vocal duet.....	Millotti
Mrs. Carroll Carr and Rose Young.	
Accompanists—Mrs. F. G. Sprague, Prof. W. F. Kohnhorst.	

—The first of the series of three subscription concerts arranged by the Schubert and New York Philharmonic clubs at the Lenox Lyceum was given last Thursday night. The vocal part of the program was, for the most part, choral singing from the works of Schubert, Schumann and Händel. The familiar "Serenade" of Schubert, arranged for four voices, was given with good effect. Mrs. Clarke sang Schubert's "Hark, Hark, the Lark!" Miss Helen Dudley Campbell Schubert's "My Abode," and Miss Dutton

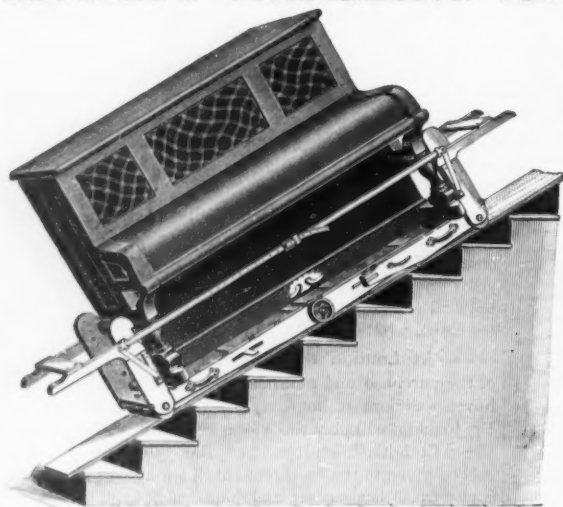
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a Handel aria, "Almighty Kings." The chorus from Handel's "Jephtha," which closed the program, received the warmest applause from the audience. The Philharmonic Club played, besides works of the composers named, a piece dedicated to the club by Heinrich Hofmann. Mr. Mortimer Wiske directed.

—For the eighteenth of the current series of concerts of the Boston Symphony Orchestra, given at Music Hall, Boston, last Saturday evening, under the direction of Mr. Arthur Nikisch, the program was as follows:

Symphony in E flat (Koechel 549).....Mozart
Micaela's aria, from the opera "Carmen".....Bizet
"Italia," dramatic suite for orchestra.....Arthur Weld
Aria, "Taeglich ellen wir im Fluge," from "Der Daemon".....Rubinstein
Overture, "Struensee".....Meyerbeer
Miss Gertrude Franklin was the singer. Mr. Weld conducted his own composition, which was reviewed at length in these columns when it was played at the Worcester Festival, September, 1888. It is a work which evinces great ability and promise.

—The program for next Saturday Symphony concert will be: Mendelssohn overture, "Calm Sea and Prosperous Voyage;" Louis Maas' concerto for piano in C minor, op. 13 (first time); Schubert, "Funeral March," orchestrated by Liszt; Schumann, Symphony No. 1, in B flat. Soloist, Mr. Carl Faeltin.

—Last Monday Prof. G. J. Stoeckle gave the first instruction in music ever given in the college course at Yale. The course will be in harmony, and will be entirely optional, as it is now too late to insert any new elective studies among the regular courses of junior and senior year. Next year the course will be continued as an advanced study in harmony. Other courses will be opened to seniors and juniors at the beginning of next year.

—Prof. Charles Lenschow, one of the best known musicians and orchestra leaders in Baltimore, died at his residence, 813 North Fremont-ave., in that city, at 10 o'clock last Thursday night, in the seventieth year of his age. Professor Lenschow was a native of Mecklenburg, Germany, and after a musical education from his father and in the schools of Berlin, came to this country with the Germania Orchestra, of which he was leader; Carl Zerrahn was the flutist, and Carl Bergmann the 'cellist of the orchestra. They gave concerts in all parts of the country. Professor Lenschow settled down in Baltimore, and was at different times leader of the Männerchor, Liederkrantz, Arion and other singing societies. He was well known in German singing circles, and was considered one of the best leaders in that

city. He had been ill for about a month with a stroke of apoplexy, but seemed to be recovering. His death was sudden and unexpected. He leaves a widow and son and five daughters and a competency.

—The ninth Thomas Popular Concert took place last Sunday evening, and the following program was presented:

"Huldigung's Marsch".....Wagner
Gavotte, Sicilienne and Bourée.....Bach
Funeral march.....Chopin

Arranged for grand orchestra by Theodore Thomas.

Scenes Napolitaines.....Massenet
Overture, "William Tell".....Rossini
Recitative and cavatina, "Reine de Saba".....Gounod

Miss Anne Carpenter.

"Concertstueck".....Weber

Master Otto Hegner and orchestra.

Waltz, "Rudolfsklangen".....Johann Strauss

Ballad.....Tosti

Miss Anne Carpenter.

Spanish Rhapsody.....Chabrier

Miss Carpenter won three recalls by her artistic interpretation of the Gounod aria. Hegner, as usual, was delightful. Miss De Vere, soprano, and Franz Wilczek, solo violinist, will be the soloists next Sunday evening.

—A large and fashionable audience crowded Chickering Hall last Monday afternoon on the occasion of Mrs. Pemberton-Hincks' concert. The following program was given:

Piano solo, andante, spianato, polonaise, E flat.....Chopin

Miss Berthe Pemberton.

Songs.....Pergolesi

"Nina".....Verdi

"La donna è mobile" (Rigoletto).....Verdi

Mr. Theo. Björkstén.

"Valse de Faust".....Gounod

Mrs. Pemberton-Hincks.

Aria, "Hérodiade".....Massenet

Mr. Chas. Manoury.

Violin solos.....Thomé

Andante.....G. Marie

"La Cinquantaine".....G. Marie

Mr. Henri Joubert.

"Gallia".....Gounod

(With piano and organ).

Mrs. Pemberton-Hincks.

Aria, "Henry VIII.".....Saint-Saëns

Mr. Chas. Manoury.

Duet, "Carmen".....Bizet

Mrs. Pemberton-Hincks and Mr. Theo. Björkstén.

Mr. Manoury won an unequalled triumph with his baritone solos and was forced to respond to numerous recalls. Mrs. Pemberton-Hincks, as usual, sang charmingly, and showed of applause were the order of the afternoon. Miss Berthe Pemberton's piano solo and finished accompaniments must not be forgotten.

Toledo Notes.

TOLEDO, Ohio, March 3, 1890.

Editors Musical Courier:

THE German Gesangverein, under the leadership of Mr. Herman C. Hahn, gave their first concert of the season last Wednesday, February 20, at the Memorial Hall. The work presented was Mendelssohn's Forty-second Psalm.

The soloists of the occasion were Mrs. Ainsworth, soprano; Mr. Otto Engwersen, tenor; Mr. Fred. Seubert, baritone, and Miss Rose Clouse, pianist. The first part of the program consisted of vocal and instrumental selections. Mr. Engwersen was in excellent voice and his artistic rendition of "Goldschmieds Tüchlein," by Loew, and the "Wanderlied," by Schumann, was one of the most enjoyable features of the occasion. Mr. Seubert's rich baritone voice was heard to good advantage in the song entitled "The Grave on the Heath," by Heiser. Mrs. Ainsworth's rendition of "Spring Song," by Hahn, was also given in a most artistic manner; her voice is sweet and clear and her enunciation was very distinct, her rendition of the solo part in the quintet of the psalm commencing "My God within me is my soul cast down," was given with such warmth and clearness as to make a deep impression upon the audience. Miss Clouse gave two piano numbers (a) Liebestraum, Liszt; (b) Tarantelle, Moszkowski. Both numbers were given in a highly artistic manner.

The chorus, with a few slight exceptions, did excellent work, giving the various numbers with spirit and animation. The closing chorus, "Why, my soul, art thou cast down?" was given in a spirited and animated manner. This is the most difficult chorus in the entire work, and the perfection with which it was given gave evidence of careful and conscientious work done at rehearsals. Mr. J. E. Ecker played the piano accompaniments and Miss Farrar presided at the organ.

The German Gesangverein has made a very creditable showing since its organization last season. It was not intended at the time to make it a permanent organization, but was organized merely for the purpose of giving a concert for a charitable purpose; but the highly satisfactory musical and financial success attained at their first concert was so encouraging that it was decided to continue the work, and this organization bids fair to become one of the leading musical organizations in Toledo.

Miss Adele Aus der Ohe, the famous pianist and artist, gave a piano recital at Wheeler's Opera House last Monday evening. The largest audience that ever greeted a pianist was assembled on this occasion and the enthusiasm manifested throughout the entire evening not only spoke very highly of the artist's ability, but also of the people of Toledo, who are beginning to appreciate a better class of music. Miss Aus der Ohe's interpretation of the great works of Bach, Beethoven, Chopin, Schumann and Liszt was in many instances a revelation to the lovers of the piano literature who were present on this occasion. Miss Aus der Ohe's playing is ever soulful and intellectual and inspired with that spark of life and emotion which, combined with her enormous technique, can never fail to inspire her audience. One forgets to admire her technical skill, but is carried beyond the realms of material things into regions of the sublime, and, instead of wishing that the concert was over, one regrets that it has so soon come to an end. When the gifted young artist comes this way again she may be assured a rousing reception, and may it be soon.

T. M.

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NEW YORK, WEDNESDAY, MARCH 5, 1890.

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JOHN E. HALL, WESTERN REPRESENTATIVE.

GENERAL AGENCY FOR GERMANY:

FRITZ SCHUBERTH, JR., 63 BRÜDERSTRASSE, LEIPZIG.

"THE difference between a newspaper man and a journalist, as far as I can see," said a speaker at the late dinner of the newspaper men, "is that the newspaper men are constantly called upon to pay the funeral expenses of the journalists."

ONE of the important problems in music trade journalism at present is how to prevent the editors from becoming millionaires.

IF people wish to see how a busy piano factory appears they should pay a visit to the establishment of the Pease Piano Company, on West Forty-third-st., where, notwithstanding the present let up in trade, the usual large shipments per week continue. The Pease factory was never in better condition than at present.

THE incorporation of the business of Nathan Ford, of St. Paul, Minn., is now completed, the company having filed its articles as the Nathan Ford Music Company, capital stock \$100,000. The directors are Nathan Ford, Herbert Fox, George J. Grant, Willard A. Fales and Anson E. Merris. The company will continue for the present at the old location.

CONRAD ANSORGE, the renowned pianist, created a furore in Philadelphia at the Academy of Music last Wednesday night on a Behr Brothers grand piano. The academy is one of the most perfect halls in America in its acoustic properties, and it therefore offered the best opportunities for the Behr grand, which was heard in that instance to better advantage than ever before. It was a veritable triumph for the piano and its makers.

STYLE 11 will be the name of the new scale Hazelton upright, the first specimen of which we examined on Saturday. It is a few inches shorter than the well-known Style 12, and is the result of the combined efforts of Mr. Frederick and Mr. Samuel Hazelton, who are to be congratulated on the success of this new scale piano. We all know what excellent instruments Hazelton Brothers are sponsors of, and how many and beautiful pianos are extant with that name upon them. In a general sense there is very

little to be added to what has so frequently been said of these pianos, yet this new scale deserves some reference on account of its ponderous and effective bass and the brilliancy and, we might say, vitality of its treble. The touch is like velvet and as sympathetic as that of a parlor grand and the piano one of the most creditable productions of Hazelton Brothers.

WE may as well reprint what has recently appeared in the trade press in reference to one of the growing concerns in the line, a company who have \$25,000 paid up capital, who own their entire plant and are splendidly equipped for business:

The Allmendinger Piano and Organ Company, of Ann Arbor, Mich., are rapidly making themselves known to the better class of dealers throughout the State of Michigan and the adjoining States, having recently, through the efforts of Mr. Lew H. Clement, manager of the retail department, with whom they recently consolidated, secured some valuable agencies, among whom are the Whitney & Currier Company, of Toledo, Ohio, well known as one of the largest jobbers in the Western trade, who placed orders for organs in 25 lots, to be delivered each month. And in addition to this valuable agency are fortunate in securing Mr. Frank Erd, of East Saginaw, Mich., probably the best known dealer in the Saginaw Valley. Also Mr. George Phillips, of Kalamazoo, and Mr. G. E. Van Sickle, of Bay City, the latter of the firm of C. J. Whitney & Co., Detroit. The Allmendinger Company are showing remarkable energy and forethought in every detail of their organ. They were the first to put a fine hand rubbed piano polish on their organ cases, and this superior finish is a source of continued favorable comment from the trade.

WE are in receipt of a letter from the Marshall & Wendell Pianoforte Manufacturing Company, Albany, N. Y., in which they say:

In your issue of February 19 you give publicity to a statement which you claim is made upon the authority of Mr. Edward McCammon, of this city, to the effect that the Marshall & Wendell Company purchased certain McCammon pianos in an unfinished state at the time of the McCammon "troubles," &c. As manager of the company named, I have simply to state that there is not a word of truth in the statement, the pianos in question having been purchased by James A. Wendell, a son of the writer. This company has no interest in them, nor has it ever had.

Mr. Harvey Wendell, the manager, signs the letter. All we desire to say is that Mr. McCammon gave us the information personally, with the evident intention to have it understood in the trade that the pianos referred to should not be confounded with the present McCammon pianos. They were purchased unfinished, and, according to Mr. McCammon's statement, they have since been finished on a cheap basis, and for that reason he did not care to have the lot identified with the new, or, as for that, with the regular old or new McCammon pianos.

If it was Mr. James A. Wendell who purchased the lot that fact should be known, and we are therefore obliged to the Marshall & Wendell Company for affording us an opportunity to correct the statement.

SOME time ago THE MUSICAL COURIER had occasion to notice at length the new catalogue issued by Messrs. Decker Brothers, a volume which has been in such large demand since its publication that it is now difficult to obtain a copy. Everyone interested in the piano and its inception and development should possess a copy of this interesting work, and as a guarantee of its authenticity we are tempted to reproduce a portion of one of its chapters which will show to our readers how well qualified such a firm is to express opinions that have value and weight to all concerned:

In the preceding article on the piano it was shown that it is an instrument which requires of the manufacturer, in order that it may attain its highest development, natural capacity, thorough scientific knowledge of the principles that underlie the art of music, a high degree of mechanical skill, a cultivated taste, the use of only the best material, the employment of only the most skilled and reliable labor, and finally a constant and personal supervision of all the many details of manufacture.

It was also shown that unless a piano manufacturer united in himself all these varied and rare qualifications, the production of an instrument absolutely first class and reliable in every particular was almost an impossibility.

For the reason that the Decker Brothers did unite in themselves all the requirements enumerated above, and were masters of the art of piano making, when they started for themselves in business in 1862, the very first instruments they made immediately obtained for them the position of manufacturers of the highest class. This position they have maintained with unswerving fidelity ever since.

It is the cause of their national reputation as one of the great piano

making firms of America; it has made their name a household word among refined and cultivated people; and being combined, as it was, with integrity in all matters of business, has proved the basis of their financial prosperity.

The Decker Brothers were expert piano makers for many years before they established themselves as a firm.

They learned their trade in Germany, and came when young men to New York, where they worked for years in the most celebrated factories, in which their ability, intelligence and conscientiousness were quickly recognized, and it was not long before they were promoted to the position of superintendents; an honor soon followed by even a greater one, in the case of one of the brothers, as he was admitted as full partner in the very firm for which he had started to work as a journeyman.

When they commenced business for themselves in 1862 they did so in a quiet and unpretentious way.

Their capital consisted of their savings, of their skill as manufacturers, of personal habits of frugality and economy and of an unblemished name.

However, no cause has contributed so much to their reputation and prosperity as the fact that, while they went into business for the purpose of using their skill and knowledge as a means to acquire wealth, they also had the ambition to bring the art of piano making to its highest possible development.

They indulged in no roscate fancies of sudden popularity and a quickly realized fortune, but were willing to win their success by patient, sustained effort.

The same traits which characterized their methods of doing business then characterize them to-day.

The Decker Brothers never aimed to be considered the largest or richest piano makers in the country, but they did aim to be considered the best and most reliable. In this they succeeded.

IN answer to inquiries sent out from this office we received a telegram from the Loring & Blake Organ Company, Worcester, saying:

Woodford is through here. Understand has entered the employ of Hallet & Davis. LORING & BLAKE ORGAN COMPANY.

The Hallet & Davis Company, however, inform us that they know nothing except that Mr. Woodford had told them that he was through with Loring & Blake.

And so the matter rests.

MR. NAHUM STETSON returns from Florida in the best of health and with renewed vigor. On his way North he telegraphed to the various Steinway representatives in the cities where the vestibule train could be met during convenient hours, and at Savannah Mr. and Mrs. H. L. Schreiner were at the depot; Mr. Walter D. Moses was not in Richmond at the time the train reached that city, but at Washington Mr. Droop was at hand and at Philadelphia Mr. Chas. Blasius. Mr. Stetson states that the business of all these firms is ahead of last year's record.

WE do not care to publish the names of our subscribers under the heading of "Kind Words," or "More or Less Kind Words," for our subscription list is the result of more than ten years of hard labor and to give its names to competitors would be absolute, reckless insanity. Neither do we care to publish the letters in which our subscribers constantly refer to the paper, &c. Sometimes, however, we receive particularly satisfactory compliments, and here are two.

Mr. G. G. Worthington, a dealer in Shreveport, La., who sends two years' subscription, writes:

It seems like a big bill for a paper, but I don't see any other way to keep posted as to facts regarding the music trade of the country.

Theo. Wolfram & Co., of Columbus, in doing a similar thing write:

Inclosed please find \$8 for subscription. These are the only "kind words" I have for you, and suppose the only "kind words" you care most for.

These are certainly the best kind of "kind words," for they are worth more than mere sentiment and they help to pay expenses. We have thousands of them on file—simply thousands of them—but we do not propose to give away the most precious part of our business—not even under the heading of "More Kind Words."

—After making a six weeks' tour of the West Mr. Henry Behning, Sr., and wife will leave for Germany on May 17 for a four months' vacation. Mr. Behning will remain at Carlsbad for a while and will attend the Schutzenfest, at Berlin, where he will meet New York Schutzen brethren.

—The "Picayune" joins with the community at large in expressing sympathy for Mr. Philip Werlein in the loss by fire of his handsome piano store in the Touro block. On the other hand, he is to be congratulated on his indomitable pluck and energy in continuing business with the remnant of goods saved from the devouring flames. He has opened at 187 Canal-st., and will soon have matters in good shape, as he has ordered a new and large stock of goods, and will be only temporarily embarrassed.—New Orleans "Picayune."

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THE TRADE LOUNGER.

THE editor of one of the music trade papers contemplates making quite a radical change I hear, and intends going into the piano manufacturing business, having interested several gentlemen in the scheme. He says that he does not see any future prospects in music trade journalism commensurate with the amount of time and the general wear and tear connected with the continual strain of the work and its effects upon the system. He also says that there is no piano or organ manufacturer to-day who works as hard and as unremittingly as the average music trade editor, whose future is necessarily a gloomy outlook as compared with the prospects of the average piano or organ manufacturer, and for these reasons he intends to become a manufacturer or interested in the manufacture of pianos.

There is a great deal of truth in all this, and there is much more to be said than the editor has thus far conveyed. The underlying fault with the music trade papers and the one fundamental reason that prevents any one of such papers, with the single exception of THE MUSICAL COURIER, from becoming self sustaining, income producing institutions is due to the fact that the editors are not specialists in the field they are posing as covering. This is an age of specialism, and in professional and business and other walks of life it is the specialist who is sought after and who is constantly cropping to the surface. Eclecticism is excellent in theory, but in the practical operations of life it is the specialist whose services are always secured. The men who are conducting the music trade papers (with the single exception of the men who constitute the staff of this paper) are not acquainted, even in a general way, much less in a special way, with the subjects they are supposed to discuss in printed form for an intelligent class of readers. This has been demonstrated frequently; is absolutely true; has not been gainsaid and cannot be successfully controverted. They strive to excuse themselves by various stratagems, one editor claiming that he is a journalist, and that it is a danger to any trade to have as editors of one of its papers a corps of specialists. This very same editor, who always emphasizes his claim as a journalist, has frequently demonstrated that his trade papers could not exist; they uniformly failed. The present paper—his 16th, I believe—is bankrupt, and yet he says that a journalist is the essential requirement for a trade paper!

Let me ask here, What is a journalist, anyhow? The New York "Sun," the brightest newspaper on this globe, scouts at the idea of men calling themselves journalists. In the great newspaper offices of this country they have no journalists; they have newspaper men. A journalist is an old London fad; a heavy, soggy, English notion. The American connected with a paper, if it is a paper, is a newspaper man. What, then, is a newspaper man? He is a man to whom are intrusted particular, definite and specific fields which he cultivates in the editorial department of his paper. Take again the "Sun." The "Sun" has a dozen expert specialists who cover the various editorial departments of that paper, and who make it

the great editorial success of the age. They have a financial editor (we are not referring here to reporters or news gatherers), a political editor or two, an editor who covers foreign questions, another for scientific questions (there are a good many writers on scientific questions on the staff of the "Sun"), and so forth, and if you were to address one of these experts as a journalist he'd laugh at you.

In amateur newspaper work there are lots of journalists, and the wrecks of tens of thousands of papers are filled with dead journalists. The newspaper man who does not understand the subject he is expected to discuss in his paper generally ends up by being a busted journalist unless he is shrewd enough to get out of the way in time. There is absolutely no future in the whole scheme. Every piano and organ manufacturer who meets these various editors knows that he is doomed to discuss platitudes or general subjects with them, and so it is in their papers. The trade has no regard for their opinion; it is worth nothing. Men who conduct a musical or music trade paper can have no opinion worth anything to the manufacturers of musical instruments if they cannot discuss music and the construction of musical instruments intelligently. It is all humbug and nonsense, and everybody in the trade knows it to-day. The most remarkable feature of the situation is that not one of the editors of those papers can even tell whether or not a piano is in tune. I say, therefore, that there is nothing in a musical or music trade scheme for the men in that newspaper line at present. They are just where they were five years ago (unless, like some of them, they have gone to the wall in the meantime), and five years hence they will be worse off than to-day. They will be approaching the middle age of life and they will then discover how great their error was in remaining in a field they were unacquainted with. As far as THE MUSICAL COURIER is concerned we are indifferent whether there are six or sixteen trade papers, for our position is fixed, unassailable, and the function this paper fulfills is a necessity to-day for the legitimate trade. We would welcome competition and do not consider that we have any to-day, as men who have no musical or technical training cannot be considered as competitors. When I therefore suggest to the music trade editor that he had better get into his scheme it is not because I am desirous to see him out of his present paper. For my part he can keep the paper going until the millennium gets to us. Should it cease it would do other trade papers some good, whereas its presence or absence cannot affect this paper one way or the other.

How is this from Chicago? Is not the Kimball Company afraid of a reaction and the expression of a public sentiment against their schemes?

CHICAGO, Ill., February 26, 1890.

Editors Musical Courier:

In a late issue of THE MUSICAL COURIER I have noticed among other comments on the Kimball piano a "write up" on the Kimball factory by a reporter on a Chicago paper, which reads awfully strange. Now I wonder what could have been the matter with that man? Was he ever in the Kimball factory where he could see boys with sledge hammers driving the tuning pins into the pin block? If he ever was there he was either dumb or crazy or he could never have written what he did. Oh, no, a man would have to be more than degraded to do anything like that. Trusting that you will keep up your war against the \$37 Kimball piano.

I am, very truly,

A SALESMAN.

Why blame a poor reporter when the business manager of the daily paper ordered him to do it, and the whole music trade press of this country stands by the Kimball Company in its Patti and Lehmann testimonial scheme? Outside of this paper, not one music trade paper has the moral courage to tell the truth about Kimball and the whole stencil testimonial scheme. Why blame the poor reporter?

Charles H. Parsons, of 292 Broadway, importer and dealer in musical instruments, who has for a long time been doing business with the Beethoven Company at Washington, in New Jersey, has just put \$45,000 cash into the company. So the company say, and they expect to do a much larger trade than ever.

The section beyond and near the Harlem is destined to be the great piano making district of New York, the latest accession being the Lindeman & Sons Company. Two large lots on the Southern Boulevard were transferred last week to a piano firm. Let's see,

how many are out there now, together with Jacob Doll's new purchases and the contemplated Wasle action factory? Seventeen institutions altogether, within an area of about 1½ mile square.

Haines Brothers' magnificent factory is in wonderfully good shape. Newby & Evans have every inch of their factory occupied, and will no doubt extend the building by adding a west wing. The Estey Piano Company are so crowded that they have hired lofts opposite for the storage of backs and parts. The Schubert Piano Company are very busy and are considering plans for another story to be added to their present factory.

This is a cut of one of the best selling Shoninger uprights now on the market, an instrument 4 feet 8 inches high, and, as the cut shows, of pleasing appearance in design.



The B. Shoninger Company make this style—7½ octave, of coarse and engraved panels—in mahogany veneered, rosewood finish; in mahogany, natural wood; in foreign walnut, American walnut and in oak. The instrument contains all the latest piano improvements, including the continuous hinge, and is finished in a manner to suit the most exacting dealer and customer. There are a number of these pianos to be seen at the New York branch wareroom, 86 Fifth-ave.

The latest number of the "London and Provincial Music Trades Review" says that "it will be directly to the interests of the British manufacturer to exhibit (at our world's fair) * * * The trade with America is indeed now fast opening up. Although the best American manufacturers will always hold their ground, European pianos are gradually and very rapidly being introduced on the American market. At present the bulk of these pianos are German, but there is no reason why English makers should not share in the business," &c.

I think there is every reason why the English piano will never be sold here. It is about the worst specimen of a piano made to-day, not excepting Broadwood's xylophones. The instruments are built on the plan of 50 years ago, many have flat scales, not overstrung (some English piano makers seem to think that there is a law in Leviticus against the overstrung system), the tone is thin (the stringing is very light, *à la mandolin*), and the whole structure is the result of a narrow minded, conservative policy. The German makers have gone right into Britain and driven the English piano out of the field. What ghost of a chance has an English piano here? If the whole duty be removed they could not be sold here.

There is a tuner out in Fargo, N. Dak., who seems to have the right stuff in him, judging from a circular he has issued, which he calls "A Word of Explanation." It reads:

There is no established price for piano tuning, and no protection for the tuner. Anyone, no matter how inexperienced, is privileged to represent himself as a "first-class," "practical," "artistic" tuner, and is allowed to practice wherever he wishes. Yet the act of tuning, together with the mechanical knowledge of the piano and all its belongings, is a profession that requires much study, application and talent before it can be mastered, and immense, equanimity and tact to make its practice a success.

I have been asked "how I expect to get work by charging more than they do in the East." In the first place, in the East, like St. Paul and Minneapolis, the tuning is kept almost exclusively by the large music houses who have, as is apt to be the case, made it simply an adjunct to the musical trade; the business requires it "and the law allows it." An independent tuner cannot afford to compete with these dealers, and, furthermore, if his tuning is satisfactory he ought not to find it necessary. Music houses use the tuning department largely to find prospective sales, and through such patronage are often induced to reduce the charge. Thus they are able "to make one hand wash the other." But the convincing argument in favor of the independent tuner, and the greatest objection to the one who works for a dealer, is that the former seeks to please his patrons while the latter hopes only to satisfy his employer. Then, too,

changes are made so frequently in the corps of tuners that most piano owners are willing to pay a little more to have the same tuner right along. He who can have the exclusive care of a piano will naturally take greater interest in doing good work, and be more anxious to have it satisfactory than is likely to be the case where tuners are employed promiscuously.

Then, too, the few pianos there are in this country and the distance required to travel to find steady employment makes it necessary to have the price a little higher. Still I shall do tuning in the cities of Fargo and Moorhead at the same price as in St. Paul.

By careful and conscientious tuning I have gained nearly all the leading pianos in North Dakota and Northern Minnesota, and especially the pianos of the "music teachers." My tuning business has worked up so I am busy nearly all the time and have nearly all the instruments I can personally superintend. I might employ other tuners and keep prices down with competition, but I imagine that this is not what the fastidious possessor of a fine instrument wants, therefore I shall give personal and regular attention to the care of a limited number of the better class of pianos; and I respectfully solicit the patronage of those who are particular—very particular—about the preservation of their pianos and who realize that there is a difference between tuning and TUNING. Very respectfully,

J. H. ZIMMERMAN,
108 Broadway, Fargo, N. Dak.

The magnificent subscription of \$20,000 by Mr. William Steinway to the stock of the proposed Chicago World's Fair has been the subject of unusual comment in all the commercial, financial and club circles of the two cities, where Mr. Steinway's name was on the lips of thousands of persons for several days. It was an extraordinary deed.

I see that Mrs. Elanora K. Clancy, of Syracuse, one of the best known sopranos in this State, has ordered for her own use a duplicate of the grand piano purchased of Conover Brothers by the Syracuse University. These Conover grands are beautiful instruments and reflect extraordinary credit upon the skill and ingenuity of Mr. Frank Conover, the technical head of the house.

Mr. E. S. Votey, of the Farrand & Votey Organ Company, of Detroit, and Mr. Sisson, of the company, were here and in Philadelphia last week on very important business.

STUPID COMPETITORS.

Making Charges Without Producing Evidence.

IN an article in last Saturday's "American Musician," entitled "The Affairs of C. J. Heppe & Son, with Some Remarks on Illegitimate Journalism," we find ourselves again arraigned, by "the most esteemed of all our contemporaries," in a manner which affords us another opportunity to state to the trade the exact status of THE MUSICAL COURIER as compared with our "most esteemed" and other contemporaries. THE MUSICAL COURIER, in its issue of February 19, page 167, published such facts as could then be learned concerning a compromise settlement made by Messrs. C. J. Heppe & Son, of Philadelphia, with their creditors—a settlement made necessary by their unfortunate connection with the lately defunct firm of Lindeman & Sons. The first intimation given the general public that such a complication in Heppe's affairs had arisen was the publication in the daily papers of an Associated Press dispatch, as follows:

C. J. Heppe & Son, dealers in pianos and organs here (Philadelphia, Pa.), are offering to compromise with creditors at 50 cents on the dollar, payable in 6, 12, 18 and 24 months. Liabilities about \$90,000.

We say the first intimation given the general public, because we had already hinted at the truth in our previous issue of February 5. This Associated Press dispatch was published on Wednesday, February 5, and should have been noticed and reported on in our contemporary's issue of February 8. But it was not, and now they would have their readers believe that the news was suppressed by Mr. George Nembach, of George Steck & Co.

In the first place, no independent paper would permit any individual or concern to force or coax it to suppress news, and in the next place, we don't believe that Mr. Nembach did any such thing. The firm of George Steck & Co. were not very badly caught in the Heppe trouble, and they could stand it without a quiver, and besides Mr. Nembach well knew that the statement must come out sooner or later, and he would have been foolish to have attempted to suppress it. The whole truth of the matter is that the "American Musician" didn't get the news. So they say that we used it "as the basis of a dastardly attack

upon the credit of the firm of William E. Wheelock & Co.," &c.

Behold the "dastardly attack!"

The chief creditors and the firm that was particularly active in bringing about the arrangement were Messrs. Wm. E. Wheelock & Co., who are said to hold business and private paper of the firm amounting to \$30,000, and also some of the accommodation paper. Wheelocks, however, can readily stand a slight shock like this, for they have abundant resources and a great credit, and do an extensive trade on the basis of liberal treatment of their customers.

They are willing to do most anything for honest agents, and readily renew good paper and accommodate the dealer with long time and easy settlements. The result is that they have very little trouble and can afford to take time to await the final results of their investments. * * * They will sell Heppe more pianos than ever, and thus will in years make up the loss.

The "dastardly attack" was continued by our "Trade Lounger" on February 26 in this manner:

I said last week that Wm. E. Wheelock & Co. had large resources for money, and were consequently very liberal toward their customers and never pressed them to any extent. Mr. A. D. Wheelock, the father of Wm. E. Wheelock, is the president of the Nassau Trust Company, of Brooklyn, and is one of the most esteemed citizens of the City of Churches. Through this trust company and other Brooklyn fiscal agencies who appreciate the solid foundations of the firm of Wm. E. Wheelock & Co., they have what practically amounts to unlimited financial resources, and can "swing" the piano business to its fullest extent. * * * I verily believe that they can get money at less than 6 per cent. per annum.

Now let us see what the party most concerned in this matter says. Here is a letter from Mr. Wm. E. Wheelock himself about these "dastardly attacks"—only he doesn't happen to look at them in the same light as our most esteemed contemporary, but speaks of them as complimentary and feels gratified at our opinion. He even is so modest that he thinks the "dastardly attacks" were, if anything, too complimentary. Here's the letter *verbatim*:

W. E. WHELOCK & CO., PIANO MANUFACTURERS,
New York, February 26, 1890.

Editors Musical Courier:

GENTLEMEN—I have just read an item in your issue of to-day which refers in complimentary terms to my honored father, and also states that as president of the Nassau Trust Company, of Brooklyn, he is in position to loan us large sums of money at low rates of interest. In regard to that I beg to say that we have never borrowed one dollar from the Nassau Trust Company and never expect to do so, as my father feels (and we most heartily agree with him) that the very fact that he is at the head of the Trust Company operates as a reason against our obtaining loans from it rather than as an aid in that direction. We have no occasion to ask special favors of the Nassau Trust Company, and if we had, we should be restrained by motives of delicacy from seeking relief in that quarter. We feel gratified that THE MUSICAL COURIER considers the firm of Wm. E. Wheelock & Co. so strong financially as late editorial remarks would indicate, but we must enter a modest disclaimer to the possession and control of unlimited capital. We have sufficient for our needs with careful and conservative handling, but we are not bankers for our dealers, and we do business about as other manufacturers do; at least we think so.

Respectfully yours,

WM. E. WHELOCK.

That's the way Mr. Wheelock feels about the "dastardly attack;" he thinks it was too favorable and complimentary to his firm. Strange, isn't it, how differently different people will look at the same subject?

Here's some more news apropos of the Lindeman-Heppe affair that we don't propose to suppress and which we give here for the benefit of next Saturday's papers. It's from the New York "Sun":

Henry Widmayer, who carried on the banking business for 20 years under the style of Widmayer & Bothof, at Bowery and Canal-st., has become financially involved in consequence of indorsing paper to the amount of about \$80,000 for three piano manufacturers who recently failed, Lindeman & Sons, of 146 Fifth-ave.; Adam Brautigam, of 8 East Seventeenth-st., and J. C. Heppe & Son, of Philadelphia. Mr. Widmayer has retired, but his son, Henry Widmayer, Jr., carries on the business.

Isaac L. Sink, attorney for Mr. Widmayer, said yesterday that Mr. Widmayer had lost a fortune in the past few years. He had indorsed the paper referred to, supposing that it was legitimate business paper and on the representation that the concerns were all right. The amount was about \$80,000. To save his name he had taken up about \$40,000 of the Lindeman paper, but when the failures of Brautigam and Heppe followed he saw that he was hopelessly involved. The \$40,000 of Lindeman paper which Mr. Widmayer took up is regarded as of no value, but something may be realized on the paper of the other two concerns, as Mr. Brautigam is offering to compromise at 25 cents and the Heppes at 50 cents. Mr. Widmayer has about \$4,000 assets, and with the help of a friend has offered to compromise at 15 cents, which offer the banks have under consideration. Mr. Widmayer has always met his engagements, and borrowed largely from his family to pay off the paper he had indorsed.

Now we are next accused of shameless attacks upon the following houses; we name them in the order given together with our answers:

Chickering & Sons.

THE MUSICAL COURIER has never attacked Chickering & Sons, and hopes that the occasion will never arise when it will be called upon to criticize adversely the Chickering or their pianos. We have "gone for" P. J. Gildemeester, and we have been right in everything that we have said, as every business man in the trade knows—many of them to their sorrow. The worst we have to say of Chickering & Sons is that they have Gil connected with them, and while that is quite bad it can hardly be construed into a "shameless attack." It is only a question of time in this case when something will happen. Mark our words.

Albert Weber.

When was the attack and what was it? All we

have had to say against Mr. Weber was that he was foolish enough, at one time, to allow himself to fall into the hands of the adventurer who now is one of the editors of the "American Musician," an occurrence that came well nigh ruining him—Weber, not the editor. If anybody wants to know whether we were right in this, let him ask Mr. Weber himself. THE MUSICAL COURIER has been, and is now, and probably shall always be, a friend to and admirer of the Weber piano.

Mason & Hamlin.

We never had any difference with the Mason & Hamlin Company except upon a technical question in piano construction, and, however differently they may have thought, they respected and admired us because we knew enough of the subject to be qualified to express an opinion. The Mason & Hamlin Company are advertisers in THE MUSICAL COURIER at the present day and we are of the same opinion still. They still have their own ideas of piano construction—ideas which in this free country they are entitled to possess, just as we are entitled to possess ours.

Oliver Ditson & Co.

We were always personal admirers of the late Oliver Ditson personally, and when he died we paid him a fitting tribute. We have said that his name was disgraced by being circulated over the country upon some of the vilest musical (?) compositions ever issued. We say so again. Who will deny it who know whereof they speak? The author of "Tell Me How?"

Haines Brothers.

Instead of attacking this firm we were complimented only the other day by Mr. N. J. Haines, Sr., upon being the only music trade paper independent enough to refuse the faked testimonial of Adelina Patti to the Kimball gumwood piano. Let anyone who wants to know Mr. Haines' opinion of THE MUSICAL COURIER ask him.

Henry F. Miller's Sons.

We exposed them for publishing false and misleading advertisements and for their unbusinesslike means of gaining notoriety. We were right in that, too, and everybody knows we're right—no one better than the Millers themselves—so we'll "go for 'em" again whenever their actions require it. By the way, the advertisements shown up by us have since been withdrawn.

Hardman, Peck & Co.

We did not, nor do we, attack Hardman, Peck & Co. At one time Mr. Peck had an idea that a certain article should be published concerning his business, and we did not approve of it and did not publish it, though it appeared in our contemporaries. We are sure that Mr. Peck now thinks we were then in the right, just as he thinks we are in the right now in our way of running a music trade paper.

W. W. Kimball Company.

Yes, we have attacked them for putting the poorest imaginable box of a thing upon the market, which they call a piano and which doesn't cost \$100 to build; for which they fake up testimonials and which they hire papers like the "American Musician" to boom. Such a firm, making such a piano, cannot get our support. That's in a few words what we've said before and what we are glad to repeat again now.

Lyon & Healy.

Where is the attack? Give us dates. We have had naught to say against the firm, but much to say against their handling of a stencil piano when Mr. George W. Lyon was with them. We have nothing but praise for them now, but we follow the piano to this new firm, Lyon, Potter & Co., and again condemn the piano as a vile stencil thing which should not be sold in company with pianos like the Steinway, Behning, Lester and the splendid A. B. Chase piano.

Ludden & Bates.

They claimed that they made pianos; advertised that they were manufacturers. We proved that they did not. This was for the benefit of the entire piano trade of the South. That's what we are in the business for.

Chicago Cottage Organ Company.

See the very recent numbers of THE MUSICAL COURIER for particulars. Whatever we've said we

stick to. And it's right, too. It was a stencil racket, too.

James & Holmstrom.

When? What? How?

Weser Brothers.

When? What? How?

Jas. Abbott & Sons.

When? What? How?

Henry Kroeger & Sons.

When? What? How?

New England Piano Company.

When? What? How? The trade editor of THE MUSICAL COURIER has enjoyed an acquaintance with Mr. Thos. F. Scanlan dating back for over 19 years, and we don't remember any "attack" ever made on him. When was it?

August Gemünder.

August Gemünder is an expert builder of double basses. He took a prize at the Centennial on these. He advertises in a manner calculated to give the impression that it included such a prize for violins. When one attempts to class him as a violin maker with Geo. Gemünder, of Astoria, or Geo. Gemünder, Jr., of New York, one simply shows that one doesn't know what one is talking about. More than in explaining this we have never "attacked" August Gemünder.

Schomacker Piano Company.

So far as we know we are on the pleasantest terms with the Schomacker Piano Company. Colonel Gray corresponds with this office at the present time and if there is any difference between us we are in ignorance of it.

Grand Conservatory of Music.

Certainly; of course. It is an institution and a "director" laughed at if thought of at all by musicians. Beyond this, by a cheap trick they gained the right to confer the title of "Dr." on their graduates—a trick which gives them an undue prominence in the eyes of the uninitiated and places them in the realm of music about where the stencil fraud piano stands in the trade. The first thing the "director" did was to confer the "Dr." degree upon himself. We are in business to expose such transactions.

Jacobs Brothers.

Rank stencilers. Of course we "go for 'em." Why should we not? It is in the direct line of our policy for years past. Does our contemporary suppose that we are to abandon our stencil fight to accommodate his stencil advertisers, the Jacobs, the Swicks, the Kimballs, the Chicago Cottage and other stencilers? Is he already reaching his second childhood? Oh, he's a journalist. Beg pardon, we forgot!

And now as to the other vague charges made against us. When we make a charge we are ready to substantiate it, and therefore when we say that we will give \$300 to any designated charity if our contemporary will show the original letters printed in its columns under the heading "More Kind Words" it means business and not vamping. Of course, those are forged letters. Now, why not make such definite charges against us? Why fume and fret and make mythical and mystical innuendoes the basis of charges?

We intrigue with a bookkeeper or salesman! This is a general charge and implicates many men in employment. Give us the names. Print the names of the men we intrigue with. Come, do not indict a whole lot of people. Give us the names.

We have emissaries in our employ who ask firms "whether things cannot be fixed up." Give us the names of the emissaries and the firms. Come, do not cast a slur upon firms in general. Let us have the names. Be fair toward those people. We don't mind what you say about us, but you implicate others. Give us the names.

We are being sued in court by our employés for paltry salary. Come now, be honest, even if you do violence to your own feelings. Tell us when we were sued, or who sued us, or what amount it was. Give a name, a date, a sum, a circumstance. The court, if you can do no better. We know nothing about suits; never had any; never had any trouble with any human being in money matters; never were in court for such things, and yet our contemporary, who has judgments hanging over him and cannot use his name, says so. We had two libel cases; one was dropped, the other dismissed, but that's all we know about. Come, tell us who sued us for salary. You know you are a self convicted, infamous liar if you

make such a charge, and it is not true. Come, tell us. We apply for information on points of construction of pianos and organs. That is true. We are doing so all the time. That is our business; that is our profession. We are constantly on the alert to learn all that can be known about piano construction and the technical improvement along the whole line. Anything wrong about that? Anything nefarious in that? It is much more conducive to the general welfare to do that than to borrow money from advertisers, skip out of town at night like embezzlers do, figure in divorce suits, cash drafts and "monkey around" with the trade in general. Come, be fair now, isn't it so?

The American people are a fair minded people and like to see controversies settled on their merits; they despise the system of backcapping, of making charges that are simply printed for effect and that have no basis in truth or fact. The "American Musician" makes such charges against us and should now prove them, otherwise its editors condemn themselves. We humbly ask for the evidence, and in the meanwhile quote the Greek proverb "Otak eatum Ble," which means in English "Give us a rest."

ANNUAL MEETING

OF THE

Piano and Organ Manufacturers' Association of the United States.

AS announced in THE MUSICAL COURIER, the meeting of the Piano and Organ Manufacturers' Association of the United States took place in one of the rooms of the Liederkrantz Club on Monday, March 3, at 8 P. M. After a pleasant reunion before the business meeting, the association was called to order by its president, Mr. William Steinway, with the following gentlemen in attendance:

Mr. William Steinway,	Mr. W. B. Stone,
Mr. Henry Behning, Sr.,	Mr. Augustus Baus,
Mr. Henry Behning, Jr.,	Mr. P. G. Mehlin,
Mr. C. H. O. Houghton,	Mr. P. G. Mehlin, Jr.,
Mr. Albert Weber,	Mr. Jack Haynes,
Mr. J. P. Jardine,	Mr. P. Duffy,
Mr. R. M. Walters,	Mr. A. Sturtz,
Mr. A. Hahn,	Mr. C. L. Burchard.

After the meeting had been called to order, and the minutes of the last meeting had been read by the secretary, Mr. Henry Behning, Jr., the following committee on nominations was appointed by the chairman, Mr. William Steinway: Mr. R. M. Walters, Mr. Albert Weber, Mr. H. Behning, Sr. After a short recess, the committee presented the following ticket, which was unanimously elected:

President—Mr. William Steinway;
Vice-President—Mr. R. M. Walters;
Secretary—Mr. Henry Behning, Jr.;
Treasurer—Mr. Henry Behr.

A letter from Mr. Edward McCammon was then read, in which he expressed his regrets at being unable to be present, and applied for admission to the association. He was elected a member. The following directors were then unanimously proposed and unanimously elected:

Mr. Albert Weber,
Mr. Hugo Sohmer,
Mr. S. Hazelton,
Mr. R. Proddow,
Mr. T. P. Brown,
Mr. Geo. A. Steinway,
Mr. Frank Conover,
Mr. Augustus Baus,
Mr. Benjamin Starr,
Mr. Jas. W. Vose,
Mr. John A. McLaughlin,
Mr. A. H. Fischer,
Mr. E. G. Jardine,
Mr. David H. Dunham,
Mr. Malcolm Love.

After considerable discussion and a rather animated debate between Mr. J. P. Jardine and Mr. Henry Behning, Sr., the following committee was appointed to arrange for a dinner to be held on some evening of the week of April 14-19:

Mr. Albert Weber,
Mr. H. Behning, Sr.,
Mr. J. P. Jardine,
Mr. Augustus Baus,
Mr. A. H. Fischer,
Mr. Nahum Stetson,
Mr. Samuel Hazelton,

and the officers of the association, ex-officio members.

There was a great deal of discussion as to the price per plate for the dinner, and \$10, including wine, was finally decided upon. Then the question as to where the dinner is to be held arose, and it was finally voted to leave the decision of this question to the committee above named. The meeting then adjourned, and the gentlemen were conducted in a body through the Liederkrantz building by Mr. William Steinway, who showed them all the beauties of this famous club house.

The meeting, though not largely attended, was harmonious to a degree befitting a gathering of piano makers, and to Mr. William Steinway is due the credit of making most of the propositions entertained, and he, with his trained skill as a parliamentarian, conducted the entire affair in a manner suited to its importance to the piano trade at large. Mr. Steinway again demonstrated his ability in handling men and measures.

Mason & Hamlin Catalogues.

AS noticed in our last number, Messrs. Mason & Hamlin have just issued their new catalogues of organs and pianos. The organ catalogue contains descriptions and specifications of almost 100 styles and variations on styles, from the little three and a quarter octave traveling instrument, catalogued at \$44, to the superb "Liszt" pipe top organ, catalogued at \$2,200. It would be superfluous for us to comment at this late day upon the Mason & Hamlin organ. In the production of the present "Liszt" model they have attained the very acme of their perfection, and their issuance of a special "Liszt Library of Music," devoted to compositions and arrangements specially adapted to this wonderful instrument, and the creation of special departments in many of the musical colleges for the study of this instrument, makes for it a unique position in the world of music that speaks volumes not only for the instrument itself, but for the cleverness of the management of the company in pushing this organ to its high popularity.

From this catalogue we learn that no less than 44 patented improvements are exclusively used in the Mason & Hamlin organs, and that they have supplied instruments to such noted persons and places as Her Majesty Queen Victoria, Empress Eugenie, Sir Arthur Sullivan, Theodore Thomas, Dr. Franz Liszt, St. James' Hall, Charles Gounod, Westminster Abbey, philharmonic societies, His Majesty the Sultan of Turkey, Xaver Scharwenka, and that they received the highest awards at the expositions at Liverpool, 1886; Edinburgh, 1886; London, 1885; New Orleans, 1885; Calcutta, 1884; Amsterdam, 1883; Milan, 1881; Paris, 1878; Sweden and Norway, 1878; Philadelphia, 1876; Santiago, 1875; Vienna, 1873; Paris, 1867.

Particular attention is called to a new and beautiful wood for organ cases, betula lenta, of which they say:

Messrs. Mason & Hamlin were the first to use black walnut for organ cases. They are the first to use betula lenta, also known as Canada birch, for that purpose. The characteristics of this wood are: Being hard and close grained it readily takes a smooth, high finish, and when darkened in the filling and finishing, as is universally done with black walnut, rosewood and Honduras mahogany, will be regarded by many as quite equal in beauty to either of these woods, and by not a few as superior to them. It is heavy and strong, affording a solid support for the action of the instrument and the best reflection of its tones. It is quite close grained and elastic, so giving greatest possible resonance in the case. When prepared and finished by the process employed by the Mason & Hamlin Company it is among the most durable of woods, least liable to warp, shrink, swell, check, bruise or in any way change. It unites, then, the important requisites for an organ case—strength, beauty and favorable influences upon tone.

The piano catalogue is a well written, neatly arranged and attractively printed book, much the same as its predecessors, setting forth the patented method of stringing used by them and telling of the prosperity of this branch of their business, and showing by rather crudely drawn illustrations their upright and grand styles. The most noticeable of these is the Style 5 upright, which is made in mahogany and oak, and which we believe we have favorably commented upon before. The fret work and trusses of this case are both novel and pleasing, and the entire piano makes a fresh, new, attractive appearance which is very gratifying to those who are surfeited with the old conventional forms in general use.

The business of the Mason & Hamlin Company was never in a more prosperous condition, despite the sad inroads which death has made in the Mason family during the past half year; and when they move from their present New York warerooms to their new Fifth-ave. home we predict for them an era of prosperity even greater than they have enjoyed in the past.

For Sale.

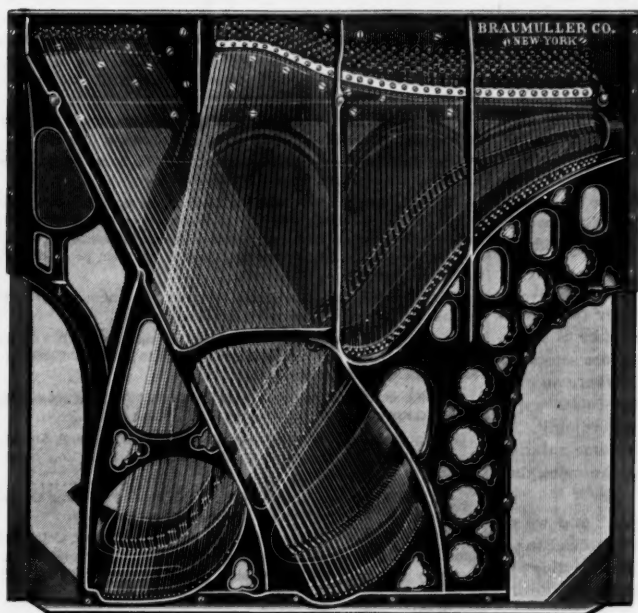
MR. G. W. WARREN, sole proprietor of the G. W. Warren & Co. music house, of Evansville, Ind., established 1860, announces his stock and goodwill for sale, due to ill health.

Stock consists of pianos, organs, sheet music and musical merchandise. For full particulars address,

G. W. WARREN,
Evansville, Ind.

BRAUMULLER

PIANOS.



THE BRAUMULLER HARMONIC SCALE.

A High Grade Piano
At a Low Price.

Equal to Any!
Surpassed by None!



STYLE 5, UPRIGHT GRAND.

MANUFACTURED BY THE

BRAUMULLER COMPANY,

Factory and Warerooms: 11th Avenue and 35th Street,

NEW YORK.

BIG COMMISSIONS ON PIANOS.

How the Bargains are Made—Music Teachers Who Prove to Buyers Which Is the Best by Their Play.

THE Society for the Prevention of Cruelty to Policemen, of which a "News" reporter is a member, recently decided to buy a piano for its new club room. The society also decided that the president, vice-president and the reporter should constitute a committee of three to buy the piano and save to the society the customary commission that piano manufacturers give to the retail trade.

That is the way the reporter happened to learn how pianos are sold.

The morning after this decision the committee met.

"I have a scheme," said the president, "and I think it will work. Suppose we separate. I will go to all the standard manufacturers and get their prices. Then the vice-president will go the rounds, giving, of course, a different name to the society, and, lastly, the 'News' man will cover the territory. Then we will compare notes."

HOW THE SCHEME WORKED.

The president's happy plan was followed to the letter and this was the result:

Mr. Webering's chief salesman offered in turn to each committeeman an upright piano, which was the style decided upon, for \$1,000, \$900 and \$750.

The Chickery's representative held to the same figures and likewise the heads of Steiner's and Nabbe's establishments.

It seems that \$750 was the bottom figure and the committee was in despair, for that was \$100 beyond the society's purse.

"I have a scheme," suggested the reporter, after a dismal pause in the consultation.

"Let's have it."

"I'll see my friend Smith-Jones—Smith-Jones the organist. You know Smith-Jones, he played at Chickering Hall last week? He buys pianos for his pupils once in a while. Perhaps he can suggest something."

The next day Smith-Jones was seen.

"Six-fifty?" he said, after the plan had been suggested.

"I'll get it for you for \$550."

A week later the society's rooms held a gem of a piano—it would be unfair to disclose the name of the maker—and the society had Mr. Smith-Jones' receipt for \$550.

HOW THE BARGAIN WAS MADE.

A few days after the piano had been appropriately "wet," as the term goes, the reporter called again upon Mr. Smith-Jones.

"So the society is pleased," said the musician. "I'm glad. The committee were perfectly satisfied?"

"Perfectly."

"The price was satisfactory?"

"Couldn't have asked anything better. But how did you do it?"

The musician smiled a smile of deep meaning.

"I told the dealer I wanted it for a pupil of mine and wouldn't pay more," he explained.

"Well?"

"Well, I said if he didn't take that I would have to go somewhere else. He took it."

"How could he afford it?"

Again the musician smiled.

"Look at this," and he handed the reporter a friendly note from the dealer, thanking Mr. Smith-Jones for his kindness and inclosing a check for \$50 as his commission.

HOW OTHER PIANOS ARE BOUGHT.

That is how one piano was bought. Mr. Smith-Jones shed some light upon other heretofore mysterious transactions.

"Of course," he said, "we musicians always get our commissions. Why, last winter the music committee of my church wanted to buy a grand piano for our Sunday school room. The chairman of our committee, a foxy old fellow, if ever there was one, went with me to pick it out. I was to try it and select it and he was to make the bargain. I was willing. On our way to the rooms he said to me, 'Now, if there is any commission in this thing I am going to get it for the church.'"

"Quite right," I replied.

"Well, to make a long story short, I tried about a dozen pianos in half a dozen different warerooms, and finally the chairman made a choice. He got a good bargain—leave him to do that; and, mind you, I had not spoken a word to a single dealer that was not said in his presence. The piano was sent up to the church and paid for, and the next day I got a check from the dealer of \$100 as commission."

"That's the way it is done. The dealers always give us commission, the same as insurance companies do with their agents. It doesn't make any difference whether you work to sell the instrument or not. If the buyer purchases upon your recommendation you are entitled to the agent's commission."

THE TRICKS OF A WILY AGENT.

A few days later the reporter learned something more about piano selling as a fine art. He was in a large ware-

room near Union-sq. In the back room was a music teacher, a stout elderly man and a girl of, perhaps, 13 years of age. The musician was picking out a piano for a pupil.

"This is a very good make," he said, as he touched a handsome upright instrument. "Suppose you show your father how well you can play it, Elsie."

The girl obediently sat down at the keyboard and rattled off a primary arrangement of "The Blue Danube" waltz.

"I don't like the tone very well," said the stout man; "you try it."

Thereupon the musician drummed out a trashy adaptation of a comic opera air.

"I don't like it as well as the last piano I heard. Shall we go back?"

"I would like to have you hear one more. You want the best, you know, and we don't want to make any mistake."

Acting upon the teacher's suggestion they visited another wareroom accompanied by the reporter. Here, as before, the young girl was asked to try the piano. But this time she was asked to play an exercise that carried her little fingers down to the bass keys of the instrument.

When she had finished playing the teacher seated himself on the stool and ran his fingers with seeming carelessness over the keyboard, bringing out with startling strength the rich notes of the lower registers. Then he played a dainty little French air with great skill and delicacy of touch. The sale was as good as made when he rose from the piano. The man declared it was the best instrument he had heard and he would have no other. Yet the other piano would have sounded equally well to his uneducated ears had the teacher chosen to give it a chance.

In all of the large warerooms where pianos are kept for sale there are men regularly employed to show off the instruments to their best advantage. If one make is somewhat metallic in its tones the player must choose selections where this defect can best be concealed. Where another make has rich lower tones and little timbre in its upper registers the player must choose his music accordingly.

Some of these artistic salesmen earn handsome salaries, and receive in addition commissions on all the sales they help to make.

[This is from the Monday evening "News," and we reprint it to show that the daily papers are not dead to the fact that such a nuisance as the commission practice prevails in the music trade. If a trade association really desires to accomplish some benefit for the trade it is in abating the commission humbug.—EDITORS MUSICAL COURIER.]

Mrs. Swick After Them.

JOHAN W. AND JEROD LOOSCHEN were brought before Justice Senior yesterday, on complaint of Hester Ann Swick for grand larceny. The complainant alleges that the defendants stole a boiler valued at \$150, and about nine thousand bricks, valued at \$25. The boiler and bricks were part of the ruins left by the recent Swick piano factory fire on East Fourteenth-st. The bricks were a part of the building and the boiler was used to run the machinery. The defendants have taken both, using the bricks for the foundation of a new piano case factory on Twelfth-ave.; the boiler has not been put in the place, but lies on the ground alongside the shop.

The defendants gave security to appear in answer to the charge. Their story is that the boiler and bricks are their property; that some time ago they bought the boiler at Middletown and had it shipped here. They were in need of money at the time and borrowed a small sum from the Swicks, giving the boiler as security. The boiler was used in the Swick factory. The defendants later paid their indebtedness. When they started to build their factory the boiler and bricks were taken from the ruins. The Looschens were previously arrested and arraigned before the Recorder on the same charge, but the complaint was not entertained. They claim ownership to the bricks and boiler, and say they will substantiate their claim with conclusive proof before the upper court.—Paterson "Call."

Starr in the East.

THE following item from an Allentown, Pa., daily paper of February 25, handed us by Mr. Jack Haynes, speaks for itself:

A good story came to our knowledge yesterday which does not reflect very highly on the methods employed by some merchants in order to secure trade. A certain family living on North Third-st., desirous of securing a piano for a member of the family, visited the various piano warerooms to experience the merits of the different instruments, and finally selected one from a certain dealer as being the best and lowest in price, and gave the order to have the piano delivered on Monday. It seems the dealers in sewing machines and pianos got to hear that the parties had purchased a piano elsewhere, and immediately on Monday morning early together called at the house and condemned the purchased piano, saying it would not last six months, it being a cheap and trashy affair, and if they would countermand the piano they would give them a \$425 piano for \$300. The family being an honorable one, and having all the confidence in the dealer from whom they bought, could not be per-

suaded, knowing that such methods would not be used by a business man of honor. Just at this stage the James M. Starr & Co. piano arrived on the wagon of the successful dealer, and when these two merchants saw the enemy on the ground they immediately took French leave and retreated by the rear door and out through the back yard into one of the alleys. This incident was witnessed by a number of people, who expressed themselves in very forcible terms over such behavior toward a firm who have done an honorable business in our community for nearly 15 years. Competition is the life of trade, but do it honorably, gentlemen.

Trade Notes.

—James H. Warner is opening a new piano and music store at Hudson, Mass.

—Mr. Thayer, of the Fort Wayne Organ Company, left for home last Wednesday.

—G. F. Votteler's organ shop, at Cleveland, Ohio, was damaged by fire recently; loss, \$500.

—Frederick Niemeyer, aged 72, who for many years made iron plates for pianos in Baltimore, is dead.

—The Miller Organ Company, of Lebanon, Pa., have just shipped a lot of organs to Odessa, Russia.

—Ludlow, Barker & Co., of Hartford, Conn., advertise their whole stock of pianos and organs at reduced prices.

—The Moline Cabinet Organ Company, at Moline, Ill., are now working 10 hours a day and have succeeded in getting a Chicago opening.

—The New Britain Hardware Manufacturing Company is the name of the successors of the Brand Manufacturing Company, of New Britain.

—The Prescott Company, at Concord, N. H., have during several months averaged a weekly output of 10 pianos.

—The new wing recently added to the piano factory of Brown & Simpson, at Worcester, Mass., was dedicated some evenings ago by a banquet and other social amusements. A hundred people, including employees and friends, attended and congratulated the firm on their prosperity. The new wing greatly facilitates the work.

—H. I. Osborne's music business, Worcester, has been removed from Main-st. to 20 Front-st., next to the Horticultural Hall.

—J. H. Hickok, piano and organ dealer, Poughkeepsie, has opened a branch wareroom at 21 Colden-st., Newburgh, and W. F. Conkling has been made manager of the branch.

—J. Gratian & Son, pipe organ manufacturers, Alton, Ill., are said to be doing a large business in many of the Western States.

—The partnership existing between Thos. F. Foisy and Antoine A. Archambault under the name of Thos. F. Foisy & Co., Montreal, Canada, has been dissolved.

—C. A. White, president of the White-Smith Music Publishing Company, of Boston, who has been on a trip South, has returned home.

—The D. K. Cross & Smith Piano Company, of Denver, Col., recently gave a rattling musicale at their warerooms which were visited on the occasion by some of the best musical people of Denver. They sell the "Regal" pianos.

—Bridges & Chedell have opened a new music emporium at Gloversville, N. Y. Both gentlemen are well known in their city and expect to do a paying trade.

—The contracts for the new Chase Brothers Piano Factory at Muskegon, Mich., are nearly all let out. It will be a very large structure.

THE COPARTNERSHIP HERETOFORE EXISTING UNDER the firm name of EISENBRANDT BROS. is this day DISSOLVED BY MUTUAL CONSENT.

CHARLES R. EISENBRANDT,
FREDERICK B. EISENBRANDT.

Baltimore, February 25, 1890.

THE BUSINESS OF THE ABOVE FIRM HAS BEEN TRANSFERRED TO THE EISENBRANDT CYCLE CO. All accounts due to and by the above firm will be assumed by them. The Cycle business will be continued at the old locations, 424 EAST BALTIMORE ST. and 71 MADISON AVE. Extended.
EISENBRANDT CYCLE CO.
CHAS. R. EISENBRANDT, President.

The notice does not state whether the Eisenbrandt music business in Baltimore has been discontinued.

—B. B. Morse, a musical instrument dealer at Clinton, Ia., who was engaged to be married in a short time to a Cedar Rapids lady, is mysteriously missing. If it is a certain Morse in the musical line in Iowa, the more said about him the worse for him.

—The Beardsley Building Company, of Shelton, Conn., have the contract for the enlargement of the Sterling Company factory, Derby.

—It seems that the piano and organ business of C. F. Harbster, at Reading, Pa., did not pay, and the owner closed up shop and stored his stock. The long winded installment business is putting in its "fine licks" at Reading too.

—John Neilson, of New Brunswick, N. J., claims that he is the owner of one of the first flutes brought to this country by John Jacob Astor.

—Richard Ranft, Sr., sails for New York from Hamburg per steamer Augusta Victoria on April 17, and Richard Ranft, Jr., will leave for Europe a week or two after his father's arrival here.

—Mr. Sundstrom, formerly with Wilcox & White and Peck & Son, is now with the Æolian Organ and Music Company.

—George C. Lutz, the music teacher, bandmaster and former music dealer of the First Ward, was brought to jail on February 24 by Constable Lilly. Lutz was delivered up by his bondsmen, George Reichard and E. J. Lichtenwalner. He had been under bail on a charge of embezzlement preferred by G. C. Aschbach.—Allentown (Pa.) "Item."

—The Burlington (Vt.) branch of G. H. & C. F. Hudson, of Plattsburgh, N. Y., is under the management of L. J. Paige, and Mr. C. A. Oakman, who was formerly the tuner for M. Steinert & Sons' Boston house, has charge of the tuning.

—G. R. Hanford & Co., the piano and organ dealers at Watertown, N. Y., will shortly remove to new and elegant warerooms.

—Mr. W. H. Turner, treasurer of the Braumuller Company, left New York on Sunday last, accompanied by his wife, for a short trip South for the benefit of his health.

SITUATION WANTED—Salesman, 15 years' experience (10 years' wholesaling), will be ready to make new engagement about February 1 with some good piano or organ house for either wholesale or retail work. References, former employers. Address, A. B., care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

WANTED—A competent man to act as outside salesman by an old-established piano and organ house in Philadelphia, Pa. Must be recommended and experienced and fully qualified to fill a good position in every respect. State salary required. Address "Philadelphia," care of THE MUSICAL COURIER.

WANTED—A thoroughly competent, experienced tone regulator in a wareroom in a large city outside of New York. Must come highly recommended. Address "D. F.," care of THE MUSICAL COURIER.

The Monarch of the World.

JUNIUS HART'S PAGEANT ILLUSTRATIVE OF THE EMERSON PIANO—HIS MOTTO: "WE LEAD AND OTHERS FOLLOW."

ONE of the features supplementary to the Rex parade yesterday was the display made by Mr. Junius Hart, the popular piano dealer, corner Canal and Burgundy streets, sole agent of the Emerson and other pianos of strictly first-class make. Mr. Hart, among other things, aside from his being the mammoth piano dealer of the South, claims originality in his methods of advertising: in other words, of letting a discriminating public know that he represents among other things of his inexhaustive stock of musical paraphernalia the Emerson piano.

Having established the merits of the Emerson in poetry as well as in prose, Mr. Hart conceived the idea of presenting it to the public in a novel way which could not be imitated. Accordingly he secured an elephant, not a stuffed elephant, but a real bona fide specimen of the genus elephant, worth in round figures \$5,000, and to-day the largest elephant in the world. Mr. Hart appropriately decorated the elephant, inscribing it

THE MONARCH OF THE WORLD.
EMERSON PIANO,
JUNIUS HART, SOLE AGENT,
CORNER CANAL AND BURGUNDY STREETS.

Housed in red velvet, with an old gold border, and inscribed as above, the elephant, preceded by a band of music and followed by one of Mr. Junius Hart's piano wagons loaded with Emerson pianos, took up its line of march, the whole forming one of the attractive features of the Rex pageant. The elephant constituted one of the prominent figures of the parade, and was the cynosure of all eyes. Mr. Hart's display of the Emerson piano as one of the best in the market calculated to suit this climate met with an ovation along the long line of march of the parade, appropriately setting forth the merits of the Emerson piano as the "Monarch of the World." As Hart's display, elephant, band and wagon, was the only advertising one in the parade it was rendered particularly conspicuous by its individuality. In the language of Mr. Hart, "We lead and others follow; go buy an elephant." It must not, however, be construed by this that an elephant means something not negotiable, as an Emerson piano, though presented to the public in elephantine proportions, is not by any means a figurative elephant, but a boon to every musician in the country who knows and appreciates a thoroughly first-class instrument such as the Emerson, at one-half the money and on the easiest possible terms, either for cash or on time. Mr. Hart's piano palace is at the corner of Canal and Burgundy

streets, where he will be happy to greet musicians in general and his friends in particular. Call and see him and the elephant, which will be on exhibition to-day.—New Orleans "Times-Democrat."

The A. H. Whitney Company**Succeed the Whitney & Holmes Organ Company.**

THE following announcement, published by Quincy, Ill., newspapers, explains one of the latest changes in the trade. Mr. A. H. Whitney, the controlling spirit, is well known throughout the whole music trade East and West:

For twenty years the Whitney & Holmes Organ Company has done business in Quincy and throughout the West and South. Its fame and good name have spread broadcast. The governing spirit of the old concern was Mr. A. H. Whitney, who has during these years made an acquaintance and a record which are creditable to any business man.

When the new company was organized with a capital of \$100,000 it was the unanimous wish of the stockholders that the corporation should take the name of A. H. Whitney—in itself a testimonial of confidence in Mr. Whitney, and evidence of satisfaction with his work in the past that should satisfy Mr. Whitney, whose tireless industry, good business judgment, and extended knowledge of matters musical have piloted the old company through places and launched the new enterprise upon a sea of great promise in the future.

The A. H. Whitney Company elected for its first board of directors the following gentlemen, among the first in the city in point of capital and worth:

W. S. Warfield, F. W. Meyer, Gen. Jas. D. Morgan, Robert W. Gardner, T. D. Woodruff, R. S. Bennesson and A. H. Whitney.

The officers are: R. W. Gardner, president; R. S. Bennesson, vice-president; T. D. Woodruff, secretary; A. H. Whitney, treasurer and manager.

The new company will enter the business of jobbing pianos on a greater scale than ever, and with its ability to handle instruments should step into the front rank, if it does not lead, in the piano business of the West. The staple piano will be the "Hazelton," a piano which Mr. Whitney chose as the best piano for the trade and for the people years ago, and the great success it has achieved is largely owing to the confidence established by Mr. Whitney—a confidence that was well founded and has been well sustained. Other makes of recognized merit, which Mr. Whitney has thoroughly proven, will also be handled, such as the "Pease," "Wheelock" and the popular "Sterling."

The organ department of the business will be pushed with equal zeal, the first step of which will be the erection of a factory, fitted with all modern appliances and capable of producing four times the product of the old factory.

The A. H. Whitney must, with all the advantages of experience and capital, exercise an influence in the music trade of the West, and we err much in our judgment if it does not outshine all others in the course of years.

Braumuller Company.**Their Success Necessitates Their Removal to a Larger Factory.**

AS was stated in a previous issue of THE MUSICAL COURIER, the Braumuller Company have met with such unprecedented success since commencing business, but a few months since, that their present quarters have become entirely too small. Therefore on Saturday last they leased the large seven story building at Nos. 542 and 544 West Fortieth-st., between Tenth and Eleventh avenues.

The building was specially erected for occupancy as a piano factory on a plot of ground 50x100 feet, has abundant light, steam heat, and all the modern improvements which go to make up a piano factory of the first class. The company propose to finish up such stock as they have now in work at their old factory, Eleventh-ave. and Thirty-fifth-st., but will at once begin preparatory work in their new building, thus running two factories for a time. By the time the ground work of their future product has been completed—case work, varnish work, &c., all of which will be started in the Fortieth-st. place by the time this meets the eyes of our readers—they will move all of their departments to the new factory and be then in a position to meet the demands for their goods.

The unusual success of this instrument is gratifying to us, since we predicted it from the beginning, after hearing and examining their first instruments, and another proof of the correctness of our judgment is thus offered. Large contracts have recently been made by them, which will absorb a great portion of their output, and we again advise dealers interested in pianos of their grade and price to at once communicate with the Braumuller Company, whose offices will be at the old stand, Eleventh-ave. and Thirty-fifth-st., until May 1. THE MUSICAL COURIER extends to them its compliments and congratulations.

SEALED BIDS.—Sealed proposals are invited, addressed to C. J. Cobleigh, Leominster, Mass., in accordance with plans and specifications now on file with Pius C. Kintz, at No. 111 South Thirteenth-st., city, from lumber dealers, for the lumber and for brick work laid per thousand for the piano case factory. Bids received until March 1, 1890.

C. J. COBLEIGH.
TERRE HAUTE, February 12, 1890.

MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., Waterloo, N. Y.


We invite correspondence from Dealers in localities where we are not represented.

THE ÆOLIAN IS AN EPOCH making instrument, and is causing gradually but surely a revolution in the world of music. There are two vital points which in themselves make the Æolian the king of musical instruments:

FIRST—It performs any music, from a Waltz or a Ballad to an Overture or a Symphony, more beautifully and more nearly perfect than any musical instrument made.

SECOND—It is not a mechanical instrument, but is so simple that a person can learn to play it in from one to three weeks.

PRICES FROM \$200.00 TO \$500.00.

Local Territory will be given to Dealers on these Instruments.  WRITE FOR TERMS.

THE ÆOLIAN ORGAN AND MUSIC CO., 831 Broadway, New York.

HAZELTON BROTHERS,

THOROUGHLY FIRST-CLASS

PIANOS

IN EVERY RESPECT,

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK

"REGAL."



New Principles in Piano Construction.

The Regal Pianos of the Smith American Organ and Piano Company.

OCCASIONAL references have been made during the past year in the columns of this and other journals to an innovation in the method and principles of piano construction, the result of an invention of a gentleman who has for many years been a practical and technical piano man and a student of the science and the art of piano making. These references or items gave a mere outline story of the new invention and made no particular mention of any details and called attention to one feature of the new art, and that was the fact that the pianos to be known as "Regal" pianos were covered by plush instead of being varnished, as pianos usually are. That was all there was said of these new instruments, and we therefore propose to give to-day more than a mere sketch of the "Regal" pianos, entering at the same time into the discussion of the new principle involved in their creation.

The "Regal" pianos are the invention of Mr. Henry W. Smith, one of the members of the old and thoroughly well-known Smith American Organ Company, who, since they became piano manufacturers some years ago, were incorporated anew as the Smith American Piano and Organ Company, of Boston. The letters patent are dated August 20, 1889, and they give only an outline description of the claims of the new invention, in which there is hidden a much deeper meaning than the system of covering with plush may lead observers to suppose.

The preliminary announcement issued by the company calls attention to these pianos in the following terms:

Preliminary.

By this invention not only has the exterior of the instrument been transformed into an object of regal beauty and loveliness, but a far greater and grander result has been attained—a marvelous change or improvement in its tone and musical quality.

In this respect, its value to the musical world is incalculable, and can hardly be overestimated; for quality of tone constitutes the foundation upon which rests the whole superstructure of a truly magnificent instrument. It inspires the musician who improvises, while it enchants and captivates the listener. However strange and incongruous may seem the statement, actual experiment has demonstrated the truth of the assertion that the piano, with its exterior of soft, velvety covering, has undergone a most wonderful transformation.

Not only has it become lovely in its external appearance, but transcendently musical in the quality of its tone; its harsh, wiry, discordant elements seemingly having been dispersed or eliminated. Every intelligent person is aware that from a block of wood, box or piece of metal, when struck, a tone or sound is elicited, peculiar to itself. Place the hand upon any portion of a piano while the keys are being manipulated, and you feel the vibrations of the strings communicated to the case from the sound board. These "case vibrations," many of them, are sympathetic and foreign, more or less inharmonic in their nature, having a tendency to detract rather than augment pure tone qualities. To modify or subdue these antagonistic elements has

been one of the objects of the inventor; the attainment of which he believes to be partially, if not wholly, due to the "insulation" of the case by an outer covering; experiment having demonstrated that, by this method, not only many objectionable features have been expunged from the instrument, but a most radical and delightful change has been effected in the tone qualities.

Pure, liquid, musical and enchanting are its characteristics; thus proving that the subtle laws which govern sound and sound waves are as intricate as the law which implants inexhaustible perfume in a living flower. The inventor does not claim by his invention to have accomplished a total annihilation of every objectionable feature, or a complete eradication of all imperfections pertaining to piano making; but what he does claim as having been secured are the following:

Highly Important Results.

- 1st. A pure, liquid tone, intensely musical in its character.
- 2nd. An instrument whose exterior is one of elegance and exquisite beauty, unrivaled, unsurpassed.
- 3rd. A substantial, protective covering, shielding from moisture or defacement.
- 4th. A retention of tone quality, as harder hammers may be used without deterioration consequent upon age or long usage.
- 5th. An exterior whose finish or covering is not subject to accidental marring or defacements, either by cracking or atmospheric changes.
- 6th. An instrument whose external appearance may at any time be changed to suit taste or surroundings without detriment or impairing its musical qualities.

These are the grand results we confidently claim for this invention, and we believe it will ultimately become a most potent factor in increasing the production of pianos constructed with a view to insure superiority of tone, as well as artistic exterior designs. In the list below will be found some of the prominent shades of colors in beautiful silk velvet plush of rich lustre and finish. Their appearance, when applied, is one of "regal" beauty and splendor.

It will be noticed that the new conception of the inventor is based upon the theory that the quality of tone in pianos must necessarily suffer from the effect of the "case vibration," and this places him aggressively in the field as an outspoken opponent of the very theory that has up to date prevailed in the various systems of piano construction, systems which, while they differed materially with each other in many forms or in the means of their adaptation, always concurred in that law.

The "Regal" pianos are consequently the representative antagonistic force, the element that is to demonstrate that the past methods of sound or tone production through the so-called sympathetic "case vibration" were based upon a misconception and an error in the relation of the principles of acoustics to piano building; that the methods that have until now obtained have prevented the full play of the capacities and functions of the instrument; that they hampered and interfered with its true tonal evolution, and that they were consequently wrong and false. That is the basis and the very foundation of the claims to superiority, to novelty, to originality of thought on the subject, and that is the true inwardness of the whole "Regal" idea. The plush covering is only the means to the end and not the end in view, and it is important that this point should constantly be kept in view in the consideration of the question.

It is not, therefore, in mere idle fancy—this plush covering—to attract the eyes of such purchasers of pianos who are not reached or cannot be approached through the ear—that is, by means of their musical intelligence—but on the contrary the latter is the very element whose opinion and judgment are most ardently sought, and the company in appealing to such persons says (and this is very suggestive):

Supplementary.

Every intelligent person is aware of the rapid advancement made in science and works of art, and, as a consequence, these progressive conceptions are rapidly supplanting old methods and processes.

The extensive fields for research in the laboratory of unrevealed forces are being successfully explored by an irresistible and almost limitless number of eager minds in search of new truths, animated by the ardent desire to apply intelligently the result of their investigations. Manufacturers of pianos, and those immediately connected, are fully aware that the art of piano making is not a secret, neither is it shrouded in mystery, as many suppose; yet, in the direction of musical sounds, their intensification and harmonization, there is a complexity which presents an open field for research to the student, artist, musician or maker of musical instruments.

The success in this direction of the inventor of the "Re-

gal Piano" is in having secured greater concord with the underlying principles which govern and conduce to purer tone quality, thereby achieving a complete triumph in musical acoustics.

A significant feature of this discovery is that the dual results of external beautification and marvelous purity of tone are traceable to the same cause.

The "Regal Piano," unique and beautiful, invariably calls forth involuntary exclamations of admiration from every beholder, intensified beyond verbal expression by listening to the exquisite music evoked from the instrument by the skillful manipulator.

In the "Regal Piano" the highest style of decorative art and the perfection of musical harmony are blended in perfect accord; while its peculiarly sympathetic tones adapt it to every varying phase of emotion expressed by the human voice.

Musical Intensification.

The power of music to please the senses depends upon quality of sound or its musical intensity, and a musical instrument expresses this only so far as it is constructively capable. Makers of pianos have seemingly vied with each other in their efforts toward increased power as the only desideratum required to insure perfection.

An instrument may possess great "volume," power of tone, and at the same time be deficient to a large degree in that sympathetic quality which charms and attracts, without which it is the flower without perfume; the lifeless tree, though its stately form may be admired, yet it stands expressionless, shorn of its lovely foliage. Musical intensity may be accurately measured by the standard of effects, whether expressed through the human voice or by a musical instrument. The songstress may possess great power of intonation—i. e., the piano, yet utterly fail to reach the deep, emotional part of our nature, or cause it to respond, for lack of that sympathetic quality which appeals to the higher faculties of the soul. Every musician knows this, and that the acme of perfection would be reached by an instrument possessing "volume" (not a musical noise), coupled with a sympathetic and highly intensified musical tone—that quality which inspires and awakens the tenderest emotions of the soul—such an instrument, could it be made, would be priceless, invaluable, a boon to the musical world.

These we claim are the inherent qualities and characteristics of the "Regal piano," and that these invaluable acquisitions are secured to it by its beautiful outer covering of delicate textile fabric; and as a consequence we confidently predict eventually the complete emancipation of the piano of to-day from old methods and processes, with unsightly results as compared with the magnificent exterior and splendor of the "Regal piano," for progress is heaven born, and the sluggish or obstinate will be borne irresistibly along with the triumphs of art and science as the world moves on to its destiny.

Long centuries a "New World" awaited the discovery of the Genoese peasant.

The prolific resources of the then "undiscovered country" are yielding to-day new treasures in science and art. Now, as then, the masses cling to the old until the new proves its claim.

This power is inherent in the "Regal piano," and the inventor presents it to the world, fully confident that he has made no claim that familiarity with the instrument will not justify.

The opportunities to make an artistic exhibit under such circumstances and with the materials used are immense, but can never be appreciated without a view of these instruments. It is simply useless to endeavor to excite the imagination by means of any hypothetical plush piano; what everyone must do is make a call at 146 Fifth-ave. and see and hear the "Regal piano," and we warrant a surprise to every caller.

A classical nomenclature has been adopted in the naming of the various tints or colors of plush, and they are denominated as follows:

Apollo , Old Gold or Crimson.	Elysian , White (Cream Color).
Etruria , Gold. (Maltese.)	Iantha , Pink (Pale Rose).
Arion , Ruby or Mahogany.	Idalia , Blue (Pale or Azure).
Hesperian , Black (Gold or Crimson trimming).	Vestal , "Bridal, Souvenir" (White, Pink trimming).
	Hestia , Green (Olive).

We have been thoroughly conversant with the evolution of these pianos and have followed them from their inception to the present moment, and the artistic result has surprised us equally with everyone who has hitherto examined them critically. The absolute musical result is the most astounding feature of the whole series of startling phenomena presented by these pianos.

They have bent their whole energy in the demonstration of this point in conjunction with their fundamental "insulating" theory, and those points, to-

(Continued on page 220.)

(Continued from page 218.)

gether with the fact that their pianos are outwardly embellished and adorned in a new, artistic and remarkably beautiful dress, induced them to give the instruments a new and hitherto unheard of appellation by which they will be distinguished in time to come. Not only are they "Regal" in appearance, but this covering that makes them "Regal" is also a means toward a higher and sublimated condition of the body within.

The warehouses at 146 Fifth-ave., New York, and 531 Tremont-st., Boston, now contain various specimens of these instruments. The New York warehouse, which was opened by the inventor—Mr. H. W. Smith—in person, is in charge of Mr. Charles Denison Holmes, who, together with Mr. S. A. Gould, will be pleased to show the "Regal" pianos to all persons who may be interested in the development and progress of the art of piano building.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
236 STATE-ST.,
CHICAGO, March 1, 1890.

THE several new concerns which have lately begun operations in this city have had their share of the general prosperity which the music trade has enjoyed; the manufacturers have all been busy, and while the older houses have seemingly not felt the increased competition to any appreciable extent, some apprehension is expressed that the coming season may be a backward one, and should this prove to be the case, another abnormal season following the one already passed through may have a detrimental effect on even the prosperous piano and organ business.

What the business would have been under ordinary conditions cannot be estimated, but there is no doubt that dealers would have had even more trouble to get certain grades of pianos than they have already experienced.

The practice of paying commissions on sales, according to the stories told by the dealers, has resulted in demands for remuneration on even rented stock, and by wives on sales to their husbands, by sons and daughters on instruments bought by fathers and mothers, and in one case by a mother who demanded that the dealer should put an extra

\$50 on a sale to her own daughter for the benefit of the mother. This latter case was particularly a vicious transaction, knowing that the purchaser was only a working girl and not able to purchase anything better than a cheap second-hand square.

Messrs. Lyon & Healy have been subjected to much annoyance lately by one D. J. Ross, an alleged practical tuner, operating in Iowa and Nebraska. He advertises himself as a representative of Lyon & Healy and is reported to have taken small orders for musical goods, collected the cash and levanted. Lyon & Healy are so well known throughout this territory that he readily obtains work in their name, and, it is said, leaves the piano operated on in much worse condition than it was before he touched it. All these things tend to give the firm a bad name in the country districts, as the people are slow to understand the multifarious "ways that are dark." Lyon & Healy employ no tuners outside of Chicago and vicinity, and anyone claiming to tune on their account elsewhere should be regarded as an impostor.

Messrs. Lyon, Potter & Co. gave a musical on Thursday evening at their elegant warehouses, which was well attended by a fine audience.

Chicago people are unanimous in their rejoicing over the certainty of having the world's fair held here, and only regret that the time is not longer in which to prepare for such a momentous affair. They recognize the fact that it could be made much more universal if the time could be extended, but the determination to make it a success on the part of the wealthy residents indicates that it will be an attractive exhibition and worthy of Chicago's well-known enterprise. Mr. William Steinway's subscription of \$20,000 is favorably commented on, as it ought to be; it is nearly as much as the whole music trade of Chicago subscribed. Messrs. Lyon & Healy were about the first house in town to hoist a flag, and are determined to make a magnificent display. The other manufacturers will also follow suit.

Messrs. Lyon & Healy have been offered an immense bonus for the lease of the premises occupied by them at the corner of State and Monroe streets. The offer, however, will not be considered for a moment; they will remain at the old stand.

There are rumors in town that a certain large house in this city have ordered such a large number of pianos that they will be obliged to hire a large warehouse to store them in; also, that a number of pianos have already been sent back to the factory. It is better to go slow and gain a little experience in a new enterprise.

Mr. Geo. F. Rosche has taken the agency of the Clough & Warren pianos and organs.

The new style Story & Clark organ is taking the trade by storm. The case has a low top, is massive and highly finished. A perfect beauty. Style 690, La Evolution.

Mr. L. S. Sherman, of Messrs. Sherman, Clay & Co., San Francisco, is in town for a day or two on his way East. Mr. Sherman says last year's business was excellent, this year so far not so good, owing to an unusually wet season; he is in favor of uncovered wrest planks in pianos, and thinks they stand the climate better than full iron frames. Mr. Sherman reports that Mr. S. M. Steen, of Los Angeles, has sold his interest in the Los Angeles Music Company to his partner.

Mr. Francis Bacon, of New York, is on a Western trip and was in the city this week. Mr. Harger, of Messrs. Harger & Blish, of Dubuque, Ia., has been in the city this week, simply recruiting after a dose of la grippe.

Spillane's History.

WE beg leave to acknowledge with thanks the receipt of a volume entitled "History of the American Pianoforte," by Daniel Spillane (New York: D. Spillane, 23 East Fourteenth-st., \$3). We have not space in this issue for an extended review of the work; but from a cursory glance we can plainly see that it has but little technical value. There is not sufficient demand for such a book to warrant its compilation and publication without dependence upon the advertisements grouped in the back of the present volume, and as the advertisers know that the book can have but a small circulation they expect and receive undue prominence in the body of the book. Therefore, so far as we have examined it, we find that it is in truth more valuable for what it does not contain than for what is in it. A general idea of its style and scope may be gained from the fact that it is grandiloquently advertised as "The Bible of the Trade." We shall give it more extended notice later, but in the meantime we would suggest to librarians (we hear that it is offered to all libraries) that the book has absolutely no value as a standard work or a book of reference, but is at best but a labored compilation of more or less unreliable data, served to suit the egoism or commercial purposes of the advertisers, whose patronage enabled the author or compiler to place his opinions, saturated with advertisingunction, upon the market.

Roth & Englehardt seem thoroughly to understand the necessity of having seasoned lumber. They have just made a contract for 200,000 feet of choice maple which is two years old. "Excelsior" is their motto, and their constantly increasing facilities show that the trade appreciates their efforts. Conservative and careful management and a strict attention to detail will eventually place them where they deserve to be.

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Extract from a Letter received from Mr. W. P. HANNA, of Melbourne, who represented the BEHR PIANO at the Exposition:

MELBOURNE, February 19, 1889.

I must compliment you on the way these two Pianos have stood this climate; they are in as perfect condition as when they left the factory, and they have been more exposed than any other Pianos in the Exhibition, and a good many of the other Pianos and Organs are much the worse for being in the building, or I may say for being in Australia. My place in the Exhibition was right against the side of the building, and the side and roof are of corrugated iron and the sun had full sweep on the side and roof of the building all the afternoon, and it was very like an oven a good part of the time, but it had not the least effect on the Pianos,

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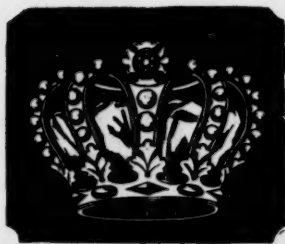
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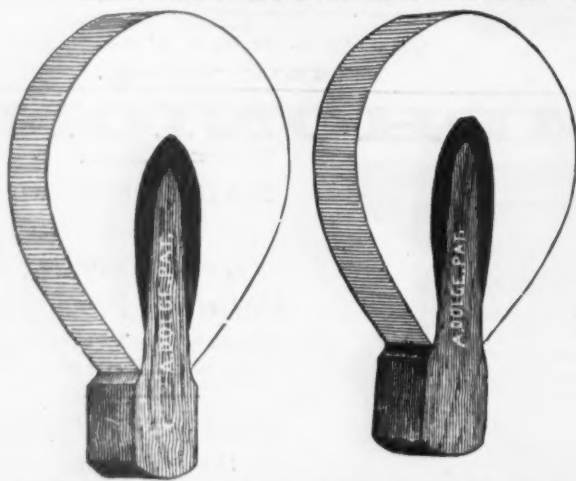
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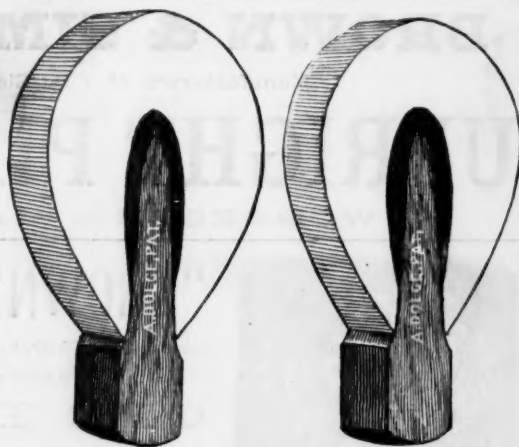
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